



FAMOUS  
MONSTERS  
#284  
MAY/JUNE 2011

# FAMOUS MONSTERS<sup>®</sup> OF FILMLAND

**SUPERHEROES TAKE OVER FM!**

**ZACK SNYDER DETAILS  
BATMAN v SUPERMAN**

**AND HIS GRAND DC PLAN**

**PLUS:**

Michael Dougherty sneaks **X-MEN: APOCALYPSE**

William Katt revisits **GREATEST AMERICAN HERO**

Tovah Feldshuh's **THE WALKING DEAD** Diary

Mark Hamill shares **Monster Kid** Memories!

**THE GREAT  
AMERICAN  
WEREWOLF  
REUNION**

Lands, Baker, Naughton, Agutter & Dunne

**TELL NEW TALES**

on the Horror Classic's 35<sup>th</sup> Anniversary



# SILVER

## FESTIVAL

FILM . HORROR . SCI-FI . WINE

OCTOBER IS NEVER ENOUGH! EXTEND THE SCREAMS!



FEATURING

35<sup>TH</sup> ANNIVERSARY  
OF THE  
AMERICAN  
WEREWOLF  
IN LONDON

WES  
CRAVEN  
TRIBUTE

& MUCH MORE!

WITH SPECIAL GUESTS

BELA LUGOSI JR RICK BAKER JOHN LANDIS DARICK ROBERTSON HEATHER LANGENKAMP

### TICKET PRICES

#### SINGLE TICKETS

FRIDAY \$25

SATURDAY \$35

SUNDAY \$25

#### WEEKEND PASSES

WEEKEND \$69

#### BRONZE \$59

ADMISSION TO FRIDAY, SATURDAY AND SUNDAY

#### SILVER \$99

ADMISSION TO FRIDAY, SATURDAY AND SUNDAY + SILVER SCREAM FEST T-SHIRT AND A POPCORN AND DRINK

#### GOLD \$159

EVERYTHING INCLUDED IN SILVER PACKAGE PLUS A TICKET TO VIP DINNER WITH CELEBRITIES (QUANTITIES LIMITED)

MARCH | ROXY STADIUM 14  
4-6, 2016 | 85 SANTA ROSA AVE | SANTA ROSA, CA 95404

FOR MORE INFORMATION ON TICKETING AND EVENTS, VISIT: [WWW.SILVERSCREAMFEST.COM](http://WWW.SILVERSCREAMFEST.COM)



ILLUSTRATION BY MATT KIMBLE



/SILVERSCREAMFEST



/SILVERSCREAMFEST




@SILVERSCREAMFEST





**HORROR. SCI-FI. FANTASY. FUN.**  
GENRE POP CULTURE CONVERSATION & INTERVIEWS.  
INTERESTING.

Find it on  **iTunes** & [FamousMonsters.com](http://FamousMonsters.com)



/FMOFL



/FMOF



/FMOF



Diamond Retail Cover  
**RICK BAKER**



Newsstand Cover  
**BIRCH THORPE**

## OPENING WOUNDS

I have a confession to make: I used to run around my house in a cape and tights—whites when I was a kid, pretending I was Batman. You too? Mead yep, I was five years old. But a certain part of that unshed superhero enthusiasm remains just below the surface of my so-called adult exterior. My favorite Batman was Adam West, and always will be. But every time a new Batman is introduced to the world, my curiosity factor drives me in to investigate. Compared to the likes of Keaton and Bale, I think Ben Affleck will do a great job as BATMAN V SUPERMAN: DAWN OF JUSTICE and at least even the most jaded of comic-book geeks. That is because his Dark Knight draws from an inspired source: pulpist novelist Frank Miller's spring-capped crusader. With Zack Snyder at the helm, Affleck's big-screen collision with Henry Cavill's Superman promises to be, at the very least, interesting, if not spectacular. And after speaking with him, I got the impression that Snyder has learned a few lessons from the iconic geek scripture that dissected his MAN OF STEEL effort. With a JUSTICE LEAGUE movie early to start filming, I think Snyder's got plenty of wondrous surprises in store for us.

In case you were wondering, superheroes very much have a place within the pages of *Famous Monsters*, as the classification is firmly rooted in fantasy and Sci-Fi, two genres that Forrest J Ackerman loved dearly. This superhero-themed issue goes beyond the long-awaited match-up of Batman and the Man of Steel, exploring how DC's big-screen expanded universe is finally getting on track in the wake of Marvel's success. And given the release of DEADPOOL and this summer's X-MEN: APOCALYPSE and CAPTAIN AMERICA: CIVIL WAR, we're asking the question: Have we reached the point of superhero fatigue? Plus, we're using this opportunity to look back at one of our favorite TV shows that's being primed for a reboot, THE GREATEST AMERICAN HERO, with none other than its star William Katt. Pretty fun, huh?

I have another confession to make. AN AMERICAN WEREWOLF IN LONDON is second only to STAR WARS in terms of a single film's influence to drive me to learn the craft of filmmaking. I saw John Landis' brilliant supernatural-collides-with-reality concept at an impenetrable 13 years old, and it was then that I first realized that cinematic genre storytelling could deftly balance horror, comedy, gay, and gay-kiss—all in one package. That, coupled with Rick Baker's groundbreaking Oscar-winning makeup effects, opened up a whole new "How'd they do that?" discussion in me. I've since been endlessly intrigued by how movies are made, and so what ways screenwriting can elevate a story by introducing nuanced shades of unpredictability. To be able to "get the band back together" and interview Landis, Baker, David Naughton, Jenny Agostini, and Griffin Dunne all about a film that I found to be so influential was truly a dream come true.

I hope this special issue of FM increases your fascination with the craft of filmmaking, too.

David Weiner  
Executive Editor  
@ThisAmbassador

# FAMOUS MONSTERS OF FILMLAND

**FORREST J ACKERMAN**

Honorary Editor-in-Chief

**PHILIP KIM (KONG)**

Publisher

**DOMINEE LEE**

Publisher/Art Director

**DAVID WEINER**

Executive Editor

**HOLLY INTERLANDI**

Editor

**JENN PHAM**

Lead Graphic Designer

**DANIEL GARYIN**

Assistant Graphic Designer

**ERIC KEYES**

Contributor

**CAROLINE STEPHENSON**

Media and Promotions Manager

**CAMERON HATHAWAY**

Assistant Media and Promotions

**JORGE MARRERO**

Assistant Design

**HARKER JONES**

Editorial Intern

**EDITOR EMERITUS:** Ed Biler

**KONG-TRIBUTORS:** Gerry Gello, Cameron Hathaway,

Harker Jones, David Nelson, Caroline Stephenson

**ACKNOWLEDGMENTS:** John Landis: Rick Baker, David Neughton, Anne LaRue, Jerry Apstein, Billy Squarretti, Harry Wilcox, Griffin Dunne, Zack Snyder, Laraine Edwards, Mark Newell, Tom Fuldshuh, Christine Rockopoulos, Brian York, Laura Benetti, Bruce Kovacs, William Katt, Charlie Henson, Carla Harvey, Mark Smith, Michael Scott/Getty Images, Aquila Henning, Lindsay Koval, Sae Bell, Brian Heller, Deborah Pedersen, Pete Van Brugg, David Roberts, Fong Seng, Lauren Knechtner, Caitlin Williamson, Tom Chan, Summer Mullins, Ghost Factory, Warner Archive

Charlie Bennett photo courtesy of Iglesia Delcor; Carla Harvey photo courtesy of Ed Biegans

The Folsa Society edition of Mary Shelley's *Frankenstein*: wood engraving by Harry Brockway

Oscar statuette image courtesy MFRS

**AMERICAN WEREWOLF** cover art by Rick Baker

**BATMAN V SUPERMAN** cover art by Birch Thorpe

Special Thanks to Kevin Burns and Joe Mow

Legal Counsel: Valerie Ann Merritt  
Please email inquiries regarding advertising to: [advertising@famousmonsters.com](mailto:advertising@famousmonsters.com)

**FAMOUS MONSTERS OF FILMLAND**

NUMBER 234, MARCH/APRIL 2018

ISSN 0194-7443

PRINTED IN THE U.S.A. Published by Montreal Gazette, LLC. Famous Monsters of Filmland journals and charitable letters designed or reprinted without permission of F.M.F. LLC. All original content herein unless otherwise noted, is the exclusive property of Montreal Gazette, LLC. ©2018. All rights reserved. All images are otherwise identified or in the public domain and/or are provided pursuant to the copyright owner or estate of the respective studio, production company, filmmaker, photographer, or other rights holder, if applicable. This includes items of such images in articles for journals, interviews, and editorial and/or commentary purposes and part of the same is to be used in any form for any purpose, including reproduction, in whole or in part, without the express written permission of the copyright owner or estate of the respective studio, production company, filmmaker, photographer, or other rights holder. Printed in the USA.

Forrest J Ackerman  
Inspiration  
[www.famousmonsters.com](http://www.famousmonsters.com)



# TABLE OF KONGTENTS

NUMBER 284

MARCH/APRIL 2016

**14 CON-CON RECAP** Highlights from November's once-in-a-lifetime monster mask convention in Burbank, CA

**16 BROKEN MOON MAKEUP CONTEST WINNERS** See the incredible creations of our Grand Prize Winner Lucy Seatchell and more.

## SUPERHEROES!

**20 X-MEN: APOCALYPSE PREVIEW** Michael Dougherty teases the return of fan-favorite characters.

**26 ZACK SNYDER: BATMAN V SUPERMAN Q&A** The director details the highly anticipated mashup of DC's greatest heroes and explains its connection to THE JUSTICE LEAGUE movie.

**32 THE JUST US LEAGUE** See how DC is taking a page from Marvel's playbook to create its own cinematic universe.

**34 TOO MUCH OF A GOOD THING?** Has Hollywood finally hit the tipping point with superhero overload? We weigh the pros and cons.

## RETROSPECT

**36 WILLIAM KATT REMEMBERS THE GREATEST AMERICAN HERO** Our exclusive interview with the star of the '80s TV favorite.

**42 AN AMERICAN WEREWOLF IN LONDON REUNION** John Landis, Rick Baker, David Naughtan, Jenny Agutter, and Griffin Dunne share fond memories and new insights on the horror classic's 35th anniversary.

**52 FORBIDDEN PLANET TURNS 60** A somewhat irreverent look back at the Sci-Fi classic.

**56 TOVAH FELDSHUH'S WALKING DEAD DIARY** Dead or alive? TV's Deanna Monroe details her amazing WALKING DEAD experience.

**60 METAL & MONSTERS: CHARLIE BENANTE & CARLA HARVEY** The Anthrax drummer and Butcher Babies vocalist share their love of monsters and art.

## COMICS

**62 NEW DESMOND PUCKETT: MARK TATULLI Q&A** The creator of the HEART OF THE CITY and U6 comics discusses his monster mindset and his third PUCKETT book.

**64 EXCLUSIVE: LOST IN SPACE PREVIEW** Get your first look at the new comic adaptation of "The Curious Gelecos, Part 1," a lost episode found after 50 years!

## REGULAR DEPARTMENTS

**4 FANG MAIL** FM fans share their love and comments.

**5 FAMOUS MONSTER KID: MARK HAMILL** There may be no greater embodiment of the Type-A Monster Kid than the STAR WARS star.

**6 FM PICKS** Our fave Movies, TV, Books, Comics, Mergs, Vinyl, and Videogames.

**12 FORRY'S ACK-IVES** Hand-picked stills from Forrest J. Ackerman's archive with their respective FM magazine cover.

**18 TOMBSTONES** Remembering the wonderful artists who made an indelible mark on our lives.

**19 MONSTERAMA QUIZ** Test your Eye-Q and enter to win a fang-tastic prize!





# MONSTER MAIL CALL

Be part of the Monster Kid community! Share your thoughts about the new and/or vintage Famous Monsters, as well as your fondly fond monster memories, to

**FANGMAIL@FAMOUSMONSTERS.COM**  
(on Facebook or Twitter use #FangMail)

**You may find yourself  
in our next issue!**

## THIS ISSUE DEDICATED TO



### LYCANTHROPES

For those who spread fangs and howl at the full moon each month, or at least wish they could.



**LUCAS AND ULIAN**

## NEXT GENERATION

When my ten-year-old son Lucas saw the cover to the latest issue of Famous Monsters of Filmland on the kitchen counter he exclaimed, "It's like the old poster but with the new characters! Awesome!" and promptly spent the next hour sitting on the couch reading it. My eight-year-old daughter Uliann fell left out but I had just the thing for her, my copy of Famous Monsters #148 which came out when I was her age. As you can see by the photo they both enjoyed reading the magazines that were published nearly 40 years apart and now

there are three Famous Monsters fans in our household! Keep up the good work!

**Matthew Szweczyk  
Warwick, RI**



## THE FORCE IS WITH FM

loved your latest issue! STAR WARS is my favorite and I am so happy to hear that Mark Hamill will return as Luke Skywalker after 30 years from the original. That is nothing short of amazing!

Your magazine like always is very informative and that is why I keep coming back for more and more. I love horror, love science fiction. I didn't know too much about KRAMPUK, but since now he is getting his first movie, he is trending and everyone knows Krampus now. Go Krampus! Keep up the good work and bring on the next issue!

**Deanna Jaxine Stinson  
Elk Grove, CA**

## LOOKIN' GOOD

Two issues into the new look (pop culture-sci-fi-kitsch-horror) of FM I could not be more pleased. It brings back memories of the late, great Cinefantastique. Keep up the great work.

**Scott Erickson  
Rancho Cucamonga, CA**

## OVERSEAS FAN

Dear Famous Monsters Team, I'm a German guy who reads your magazine for a few years now. So excuse me if my English isn't perfect, but after all this time I really want to tell you how much I love your mag! I'm a monster fan since my childhood. As a kid I watched Godzilla and other kaisu movies. Movies by Ray Harryhausen and the Hammer Studios. For me the monsters always were the heroes I rooted for them! Over the years I watched countless horror movies, but sadly there never was a magazine about movie monsters in Germany. And when I discovered yours, I knew I had to read it. With every issue I learn more about some of my favorite movies and as a huge comic book fan it's great to see interviews with some great authors. Every few weeks I try to find out what your next issue is about and then I just can't wait to read it! Right now I'm reading #282. It looks great and I really love it! When I

found out it's about ASH VS EVIL DEAD, I began to count the days until the publication date. Keep up the great work. Can't wait to see what the next issues are about. :)

**Thomas Williams  
Bielefeld, Germany**

## WE SHOULD KNOW

It was good to see the article about 1980's MADE TO BLACK (FM #282). I, too, think it is one of the underappreciated, underrated thrillers. However, there is a slight error. Dennis Christopher says that Eric goes out like Jimmy Cagney in KISS OF DEATH. Cagney wasn't in KISS OF DEATH. Eric goes out like Cody Jansh, Cagney's character from WHITE HEAT ("Made it, Mail top of the world"). It's as Richard Widmark in KISS that Eric pushes his wheelchair down the stairs.

**Willie Haines  
Chicago, IL**



# FAMOUS MONSTER KID: MARK HAMILL



## Monster Kid

(main-star-kid) adj., n.

1. A monster fan stemming from the horror flick boom of the late '50s and '60s
2. A collector of monster toys, knia, goodies, and memorabilia
3. A longtime fan of *Famous Monsters of Filmland* magazine

**"It was an honor enough to be in *Famous Monsters* once. If you made this a two-parter, I'd probably just fall over and die of joy."** — Mark Hamill to FM Editor David Weiner

There may be no greater embodiment of the Type-A Monster Kid than Mark Hamill. The STAR WARS star (co-creator, and always a surprising character actor [see the movie *SUSIE GRL*, and you'll know what I'm talking about]) lived and breathed monster movies growing up in the '60s during the well-documented "monster craze," and he deeply craves *Famous Monsters of Filmland* magazine for informing his passion for entertainment and giving it a film-school-like foundation, if not for guiding him to his chosen profession in the first place (see FM #283 for more about this).

"*Famous Monsters* was something that fueled my imagination," Hamill tells FM. "It really was a very, very important part of my childhood. For a little boy who was the middle of seven children — I had an older brother and two older sisters, and two younger sisters and a younger brother. Let that sink in for a minute: two little old sisters bookended on each side. None of them liked monster movies. I was teased exactly. For the monster craze, as they called it, I was too young to stay up at the end of the '50s to see these movies, but by the time it got to be around to about '61, when I was full flower where you could stay up late and watch the horror movies, and then go to church the next morning, *Famous Monsters* magazine was a seminal event in my life."

Hamill continues of the influential magazine that also spoke to STAR WARS creator George Lucas' passions. "I didn't have enough money to be able to buy it, but I met all these guys that had it or knew about it, and that's all you talked about at school. You're always doing *Frankenstein*. You're always talking to your friends about these movies. I'maching out all the parts — I did Peter Locke in *Impassioned*, I could do Lugosi, I did Laurel Abovich... Before the Internet, before any information by just

pushing a couple of buttons, that [magazine] stood out like no ones in the desert."

The first issue Hamill ever bought was FM #19 — the TALES OF TERROR issue with the floating heads of Lorne, Basil Rathbone, and Vincent Price on the cover. He says it was a scientist to buy it, "because it was a jump you really had to see. 'Well, I could buy three or four comic books for the amount of money they're asking for this magazine' — but you had to do it. I had to have at least one." Hamill obviously went on to digest a steady diet of Forest J. Ackerman's issues (he would ultimately make a pilgrimage to meet Uncle Forey after finding STAR WARS fame and get to thank him personally for his transcendent influence), and it helped to connect a number of dots in his life that reignited his passion in other things as well in the "fan world," such as a love for comic books. "I have so many fond memories," says Hamill, thinking of revival screenings such as METROPOLIS and THE LOST WORLD at The Ambassador Hotel in Los Angeles, "and the abuse of seeing those movies that I had read about for years in *Famous Monsters of Filmland* magazine."

Going back to the last issue of FM and the somewhat cryptic and amazing "Attention Phil Kellard" message we posted at the end of Hamill's interview, here is the much-requested story/sonnet that dates back to the early '70s and a memorable moment with a lifelong friend:

"There's a guy by the name of Phil Kellard, and he and I went to Los Angeles City College," explains Hamill. "We were both in the theater department. He was a couple semesters ahead of me so I was never in any classes with him, but I worked with him at the Renaissance Fair where I was an actor. And we were both fanatics for the same stuff: same rock 'n' roll, same kind of women —

you know, all that kind of nonsense when you're 19 years old. We'd go and see these triple features, and Hammer movies all right long at UCLA where you'd bring a sleeping bag Friday night and you don't come home 'til Sunday afternoon, all bleated out from seeing 40 movies. We did all that stuff. And one day, we went down town to go look at old bookstores — there weren't comic stores like there are now, it was these used-periodical places. There came a moment when we walked into this store and we went, 'Oh, this is just the kind of crap we don't want. This isn't going to be a good place.' And I said, 'Oh, wait, there's a bin right over here.' And we both walked over at the same time, and we flipped three magazines, and right in front of our eyes was the first physical copy I'd ever seen of *Famous Monsters of Filmland*! And cover, gnt in the cocktail dress, and gnt in the mask. My hand was on the left-hand side of it, Phil's was on the right-hand side of it. We tilted it up, we looked at each other in the eye, and I let it go, and I've never gotten over that. I let him have it. And an ugly black gross pencil [on the magazine], it said '50 cents.' It was a monumental find. In fact, the only reason it doesn't turn into a sad story is that I experienced the joy of seeing it, and there's no bigger high for a collector than coming across something of that significance when you're not expecting it."

Suffice it to say, Hamill to this day still covets that specific magazine from that magical moment. So much so that he offered to get Phil into an early screening of STAR WARS: THE FORCE AWAKENS as his guest in exchange for it, and gave it up by permission to put that out there in our magazine — thus the fun, cryptic call-out on page 24. Well, Mark? Did that Phil Ail ever find its way back into your hands?

We hope so! Let us know.

# FM PICKS

## MOVIES and TV

### THE VINCENT PRICE COLLECTION III



One of the original masters of horror, Vincent Price gets his third boxed-set treatment from ScREAM Factory with gems including **MASTER OF THE WORLD**, **TOWER OF LONDON** (based on Shakespeare's **RICHARD III**, no less!), **DIARY OF A MADMAN**, **CRY OF THE BANSHEE**, and **AN EVENING OF EDGAR ALLAN POE**, in which Price narrates a quartet of Poe chillers. Now that's bang for your buck!

**Out Feb. 16 • [screamfactory.com](http://screamfactory.com)**

### THE SERPENT AND THE RAINBOW

From the late, great Wes Craven comes this thriller about a Harvard anthropologist (Bill Pullman), who, at the behest of a pharmaceutical corporation, goes to Haiti (where parts of this were filmed on location) to retrieve a voodoo powder rumored to revive the dead. There, he encounters revolution, black magic practitioners, and zombies. The scariest part? It's based on the true story of Canadian anthropologist Wade Davis.

**Out Feb. 23 • [shoutfactory.com](http://shoutfactory.com)**



**Midwinter is the time** to pull your blanket a little tighter, wrap your fingers around a warm cup o' joe, and dive into all those titles you've been hoarding for just this moment. Here are a few more suggestions to stoke the fire...



### CRIMSON PEAK

Mia Wasikowska heads an all-star cast in this lavish gothic thriller from director Guillermo del Toro. When aspiring writer Edith impulsively marries a dashing young man (Tom Hiddleston) she's just met, she finds that he, his sister (Jessica Chastain), and the dilapidated mansion they live in is overrun with ghosts. Extras include deleted scenes, commentary by del Toro, and features on both the makeup effects and the costuming.

**Out Feb. 9 • [universalstudios.com](http://universalstudios.com)**

### BATMAN: BAD BLOOD

When Batman goes missing, Robin, Nightwing, and Alfred are joined by newbies Batwoman and Batwing as they investigate his disappearance in this straight-to-DVD sequel to **BATMAN VS. ROBIN**. But could Gotham's Dark Knight have gone over to the dark side? Jason O'Mara, Morena Baccarin, and Eerie Hudson give the animated thriller even more geek cred. A peek at the upcoming **JUSTICE LEAGUE VS. TEEN TITANS** is included.

**[warnerbros.com](http://warnerbros.com)**







## GOOSEBUMPS

Jack Black plays author R.L. Stine in this adventure thriller that finds creatures from his classic children's book series coming to life and running amok. He teams up with his daughter and a new kid in town to get the monsters back into their respective books and save their town. Available in both 2D and 3D, special features include an alternate opening/ending and a blooper reel. [sonypictures.com](http://sonypictures.com)

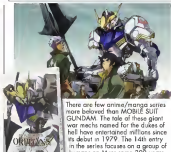
## PARANORMAL ACTIVITY: THE GHOST DIMENSION



This sixth entry in the franchise finally allows us to see baby in 3D, no less! When a new family moves into Kate and Knott's childhood home, they discover a special camera that illuminates the presence of an evil presence that wants their daughter. Bonus features include alternate ending and lost footage. Produced by series mainstays Oren Peli and

Jason Blum, **GHOST DIMENSION** is being billed as the final entry in the franchise. Available in both 2D and 3D. [paramount.com](http://paramount.com)

## MOBILE SUIT GUNDAM: IRON-BLOODED ORPHANS



There are few anime/manga series more beloved than **MOBILE SUIT GUNDAM**. The tale of these giant war mechs named for the dukes of hell have entertained millions since its debut in 1979. The 14th entry in the series focuses on a group of humans on Mars some 300 years after the great battle with Earth, called "The Colony War." The new group craves freedom from Earth and will use its newest find, the Gundam Barbatos, to secure their independence.

Watch on the **Gundam YouTube channel**, Hulu, Crunchyroll, or own the series on Blu-ray.

# BOOKS



## MONSTERS IN THE MOVIES

From Dracula and Frankenstein to King Kong and even his own AMERICAN WEREWOLF, filmmaker John Landis is a kid in a candy store as he guides us through his wonderful pictorial overview of movie monsters, divided into such categories as Hybrid Monsters, Mad Scientists, The Devil's Work, Ghosts, Zombies, and Menstrous Machines. The tome is punctuated with in-depth Q&As with the likes of Christopher Lee, Guillermo del Toro, Ray Harryhausen, and Rick Baker.

[amazon.com](http://amazon.com)

## FRANKENSTEIN, SHERLOCK HOLMES, DR. JEKYLL & MR. HYDE

The Folio Society makes it easy to carry the core classics with their new softbound Folio Collectables series: Mary Shelley's FRANKENSTEIN is illustrated by acclaimed wood engraver Harry Brockway, while Arthur Conan Doyle's Sherlock Holmes adventure THE HOUND OF THE BASKERVILLES features Edward Bowden illustrations. Also newly available at Folio is Robert Louis Stevenson's reguilar-bound DR. JEKYLL & MR. HYDE, which boasts illustrations by Mervyn Peake, best known for his own gothic masterpiece GORMINGHAST.

[foliosociety.com](http://foliosociety.com)





## PETE VON SHOLLY'S HISTORY OF MONSTERS

Can you spot Uncle Furry? Talented artist Pete Von Sholly's new book is a meticulous, colorful, and monster-packed medley (more than 1,000!) of practically every creature ever dreamed of by mankind. The artist tells us, "Famous Monsters magazine had a powerful effect on me from the very first issue. My own book is a look at the chronological history of monsters, revealing how they've changed and evolved along with us. I find the trends and linkages fascinating, our monsters always reflect culture and society." [archive-editions.com](http://archive-editions.com)

## RACK TOYS: CHEAP, CRAZED PLAYTHINGS



FlardStallions.com's Brian Heiler knows his way around a flea market. The son of a toy seller/"rack jobber," his appreciation of obscure, cheap, hard-to-find rack toys runs deep. Packed with pics of vintage toys ranging from superheroes and STAR TREK to GOR, PLANET OF THE APES, and rubber monsters, you're sure to find that one toy you always wanted at the drugstore but were too cheap to pony up the 99 cents. Look for the expanded digital version soon. [rocktoysbook.com](http://rocktoysbook.com)

## AMAZING FANTASTIC INCREDIBLE: A MARVELOUS MEMOIR

Excelsior! Energetic comic book icon Stan Lee tells his own story and how his observations inspired his life's work — bringing heroes such as Spider-Man, the X-Men, and The Avengers to life, panel by panel — in this wonderfully illustrated graphic memoir, drawn by celebrated artist Colleen Doran. A fun and interesting read for comic-book fans of all ages, hands down. [simonandschuster.com](http://simonandschuster.com)





## ARMY OF DARKNESS VINYL FROM MONDO

Never fear! Now that Season 1 of *ASH VS EVIL DEAD* has come and gone (with a Season 2 coming later this year), Mondo rides to the rescue with this gorgeous double LP of Joseph LoDuca's original soundtrack for *ARMY OF DARKNESS*. Of course, being Mondo, it comes with slick cover and interior artwork by Richey Beckett and was cut at 45RPM so that the Seattle Symphony Orchestra & Chorus never sounded so good. Only 1,000 are available and will likely go fast. Get it now at [mondotees.com](http://mondotees.com).



## COMICS and MANGA

### KALJUMAX VOLUME ONE

Giant monsters in maximum security prison. It sounds like the opening line of a joke, but it is in fact a completely charming new comic book from Oni Press. Creator Zander Cannon channels equal parts *Godzilla* and *Miyazaki* for a hilarious riff on prison dramas, the first collection of which

is now available for the ridiculously reasonable price of \$9.99.

[oniexpress.tumblr.com](http://oniexpress.tumblr.com)



### SERAPH OF THE END: VAMPIRE REIGN

This ongoing series from writer Takaya Kagami and illustrator Yamato Yamamoto takes place in a world where a virus has wiped out most humans over the age of 13, leading to the emergence of vampires who use the remnants of humanity as their food source. The story revolves around orphan Yuichiro, who's the only survivor to escape his orphanage. Four years later he joins the Moon Demon Company, part of the also-very-cool named Japanese Imperial Demon Army, to exact revenge on the vampires for the deaths of his friends and family.

[viz.com](http://viz.com)



## VIDEOGAMES

### LEGO MARVEL'S AVENGERS

Using actual audio and storylines from the previous six Marvel films, as well as featuring over 200 playable characters from films, comics, and cartoon series, the new LEGO game looks to be its most ambitious. The LEGO series of videogames, from *STAR WARS* and *INDIANA JONES* to *BATMAN* and *HARRY POTTER*, are among the most fun, inventive, and accurate gaming experiences to date. Each game is made to appeal to fans young and old and includes tons of hidden Easter eggs for diehards.

[lego.com](http://lego.com)



# TOYS

## MATTEL BATMAN V SUPERMAN 2 PACK

Recreate your favorite scenes from **BATMAN V SUPERMAN: DAWN OF JUSTICE** or create your own action-packed moments with this limited edition set of nicely detailed six-inch Multiverse action figures set from Mattel. At six inches, you can also have them face off with your Marvel Legends Infinite Series figures — or even clash against your **STAR WARS** Black figures! Holy universe mashup, Batman! [mattel.com](http://mattel.com)



## FUNKO POPI BATMAN V SUPERMAN LIMITED EDITION 2 PACK

We all need more Funko Pop! figures in our collections, right? The new vinyl figures are inspired by the **BATMAN V SUPERMAN: DAWN OF JUSTICE** title characters and even has Superman elevated in flight. Neat! [funko.com](http://funko.com)



## NECA BATMAN: ARKHAM KNIGHT LIFE-SIZED FIGURE

This impressive life-sized figure stands an intimidating 6'2" tall and strikes fear in the hearts of evildoers — or your co-workers. Based on **BATMAN: ARKHAM KNIGHT** from the digital files used in making the videogame, this foam rubber and latex creation is hand-painted and features a fabric cape. **Out March • [necaonline.com](http://necaonline.com)**



## LEGO DC SUPERHEROES BATMAN V SUPERMAN BATMOBILE WITH MINIFIGURE

Calling all completists! Of course you have to have the LEGO version of the brand-new Batmobile from **BATMAN V SUPERMAN: DAWN OF JUSTICE**. It's just too cool not to. Comes complete with new Batman minifigure. Let the building begin! [lego.com](http://lego.com)



# FERRY'S ACK!-IVES

FM founding father Ferry Ackerman was proud of his collection of more than 125,000 individual movie stills and posters compiled from the studios over the years. Each issue we pick favorites and include the respective FM cover if they were published in our magazine.



Taking care of two sharp guys is mere child's play for the Mighty Captain.



Mecha-Kong gives the King his Sunday punch and the contender for the World Heavyweight Champion has the Champ Champ down for the next 6 days.

# YOU AXED FOR IT!™

Like what you see? Want to see more?  
Send us an Ack!-ives request for  
something specific at:

[YOURACK!-IVESREQUEST@FAMOUSMONSTERSOFFILMLAND.COM](mailto:YOURACK!-IVESREQUEST@FAMOUSMONSTERSOFFILMLAND.COM)

If you're lucky, we'll publish it  
in the next issue of FMI!

THE WOLFMAN behind bars.



THE PHANTOM OF THE OPERA at  
Masquerade Ball wearing  
The Masque of the Red Death.





# don-con recap



For a few November days following Halloween, mask and monster enthusiasts convened for another round of tricks and treats at the once-in-a-lifetime DON-CON in Burbank, CA. Celebrating the art, history, and legacy of Don Post Studios and its wonderfully horrible selection of masks that regularly appeared in the pages of *Famous Monsters of Filmland*, DON-CON represented the ideal opportunity for the horror, Sci-Fi, and fantasy community to wax nostalgic over latex, swap war stories, and even learn a few new tricks of the trade.

Dr. Shecker, aka actor/wind musician/bits collector Darrel Reebuck, served as "master of ceremonies" and welcomed guests of honor that included Don Post Jr. and former employees of Don Post Studios inside the intimate surroundings of St. Francis Xavier Church. Of course, walls, shelves, tables, and glass cases all around the perimeter showcased vintage Don Post masks and their amazing details like a mad misqu岸ide party.

Sculpting and monster-making demonstrations, slideshows, Q&A sessions, a wonderful Don Post documentary, and even fun home movies were all part of the special programming of the event, which was also populated by a variety of vendors, fanfair faces of horror such as Bela Lugosi Jr., and talented modern mask makers such as Trick or Treat Studios. More details of the event can be found at [don-con.com](http://don-con.com).



TOP LEFT: THE ILLUSTRATED HISTORY OF DON POST STUDIOS Deluxe Edition with Special Collector Latex Slipcase was the hot item at Don-Con.

ABOVE: The key players of Don-Con, including Don Post Jr. at dead center, assemble for a group photo. RIGHT: FM Editor David Weiner with an incredible vintage FM ad coming to life. BELOW: Effects artist Michael LeVine demonstrates the art of going ape.







# WINNERS FROM THE BROKEN MOON MAKEUP CONTEST



By Caroline Stephenson

Special-effects makeup fascinated FM founder Perry Ackerman to no end, so it's no surprise that the pages of *Famous Monsters* consistently featured the work of such makeup icons as Dick Smith and Rick Baker. Through FM, Perry was able to share his passion with readers across the globe and inspired many to pursue creative careers.

With the release of American Gothic Press' first horror title, *BROKEN MOON*, we saw an opportunity to ignite the imaginations of fans as Perry once did, and so the *BROKEN MOON* Monster Makeup Challenge was born! Not James' traditions of vampires, werewolves, and other classic monsters would serve as muses for the various submission categories. We asked artists of all experience levels to give us their take on classic monsters, and the response was pretty fang-tastic.

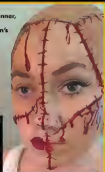
Our Grand Prize Winner, Lucy Setchell, is a 16-year-old, self-taught makeup artist from England, and her "Dr. Frankenstein's Bride" stole the show. Her imagined backstory: "Dr. Frankenstein's wife murdered all of his mistresses and then pieced them together with her own flesh to create 'the perfect woman.'" The design was intricate and well-executed, and both the final look and the story made our hair stand on end! Setchell explains, "I've known it for about a year now, that [makeup effect] is what I want to do in life. I want to pursue a career in it because I love it more than anything."

Elliott Miller's "Vampire Girl" was awarded our Runner-up Prize. Another self-taught makeup artist, Miller enlisted his daughter Aleah to go as his character [and so it life].

Elliott Miller's  
"Vampire Girl"



Grand Prize Winner,  
Lucy Setchell's  
Dr. Frankenstein's  
Bride



W.M. CREATIONS, INC.  
SPECIAL MAKE-UP EFFECTS

Special thanks to Cinema Makeup School who provided a \$1,000 scholarship to our Grand Prize Winner. "Cinema Makeup School has a long relationship with [Publishers] Phil Kern and Famous Monsters, and I was so jazzed up the opportunity to work with them," said Lee Joyner, Director of Admissions for CMA. Another big thank-you goes to lifelong Monster Kid and Academy Award winner Matthew M. Mungle, for providing additional prizes from his makeup-effects company, W.M. Creations.

**2016 MIKE CARBO'S  
BIG APPLE  
CON**

**MAR. 5th SAT. 10am-6pm**

**Come Celebrate over 20 years with  
the BEST one day show EVER!**

**ARTIST/DEALER Limited table spaces available!**

**Contact MIKE: [bigapplecomiccon@gmail.com](mailto:bigapplecomiccon@gmail.com)**

**NEAL ADAMS ERIK LARSEN**

**JASON DAVID FRANK**

**& MANY MORE TBA!**

**TIX on SALE NOW**

**[www.NYCBM.com](http://www.NYCBM.com)**

**PENN PLAZA PAVILION 401 Seventh Avenue & 33rd St.  
(across from MSG)**

**ANNOUNCING**

**THE NEWEST COOLEST MOST**

**DIFFERENT KIND OF SHOW COMING IN 2016!**

**REGISTER NOW AT [www.NYCBM.com](http://www.NYCBM.com) FOR INFORMATION**

**NOW BUYING**



**WANTED**

**COMIC BOOKS  
GOLDEN AGE & SILVER AGE  
MORE!**

**PAYING TOP DOLLAR \$\$\$**

- |                    |      |                     |
|--------------------|------|---------------------|
| G.I. Joe/Barbies   | - \$ | Non Sport Cards     |
| Big Little Books   | - \$ | Statues             |
| Movie posters      | - \$ | Basque Figures      |
| pulps              | - \$ | Toy Robots          |
| Original Art       | - \$ | Board games         |
| Plastic figures    | - \$ | Movie Memorabilia   |
| M.M.M.S./Marvel    | - \$ | Baseball & Sports   |
| Mama Stuff         | - \$ | Memorabilia         |
| Star Wars          | - \$ | James Bond          |
| Marilyn Monroe     | - \$ | James Dean          |
| Flash Gordon       | - \$ | Black Rogers        |
| Spider Man         | - \$ | Marvel Super Heroes |
| King Kong          | - \$ | Tazman              |
| Peter Max, Beatles | - \$ | Elvis Presley       |
| 60's Rock & Roll   | - \$ | KISS Toys & Comics  |
| Ray Rogers         | - \$ | Little Nemo         |

**BRING YOUR COLLECTIBLES  
TO THE SHOW!**

**40 years  
of BUYING by  
comics expert  
Mike Carbo!**



**CALL MIKE: 1-800-273-1621  
[mikecarbo@gmail.com](mailto:mikecarbo@gmail.com)**

# TOMBSTONES

Remembering the wonderful artists who made an indelible mark on our lives.



**GEORGE BARRIS**  
11/20/1925-11/05/2015

Barris goes down in history as creator of some of Hollywood's most iconic cars. From customizing sales as early as age seven to creating the world-renowned Barris Kustoms Industries, there was little doubt who this Chicago-born son of Greek immigrants possessed. Despite an early career designing and modifying popular cars for traveling showmen, it was Barris' TV work that really put him and his company on the map. From original designs to consultations and re-workings, Barris Kustoms had a hand in creating such iconic rides as both vehicles from *THE MUNSTERS* (the Munster Coach and Drop-On-Lay), *THE DUKES OF HAZZARD*'s General Lee, Adam West's Roadmobile from *BATMAN*, *KITT* from *Knight Rider*, *Starsky & Hutch*'s Grease Tornado, and the Family Truckster from *National Lampoon's Vacation*. Barris was a man of the people, frequently making appearances with his cars at conventions and dueling onlookers with stories of classic Hollywood.



**GUNNAR HANSEN**  
05/04/1947-11/07/2015

The bearded-brother Hansen has made entire generations of people look at chain saws in a whole new light. His role as Leatherface in the original *TEXAS CHAIN SAW MASSACRE* is routinely listed as one of horror's most iconic performances. But despite the notoriety, Hansen abandoned acting for almost a decade. While he did desire to do more of film after his return, he always saw them as hobby or side projects. A kind, quiet, and deeply intellectual man, Hansen's first love was writing. He is as devoted to numerous books and magazines, even writing a book about his travels titled *ISLANDS AT THE EDGE OF TIME: A JOURNEY TO AMERICA'S BARBERS*. Despite his hiatus from film, he always loved and appreciated the support shown him by the fans for his turn as Leatherface. He released a version of his *MASSACRE* experiences called *CHAIN SAW CONFIDENTIAL*, that was published in 2014.



**MELISSA MATHISON**  
06/03/1950-11/04/2015

Melissa Mathison rose to prominence in the era of writers. She came up with that raging bunch of superstars that included Steven Spielberg, Francis Ford Coppola, George Lucas, and John Milst. While a student at UC Berkeley, she acted as an after the credits' refuse from family friend Coppola to work on *THE GODFATHER PART II*. In what has to be her most of the best and most rewarding instances of stepping out of school, she left UCSB to work on the film. Coppola encouraged Mathison to write a screenplay adaptation of Walter Tevis's acclaimed children's novel, *THE BLACK STALLION*, which went on to garner significant critical and box-office success. Impressed with the film, Steven Spielberg tapped Mathison to write the screenplay for *E.T.*, for which she received an Oscar nomination. Mathison's final film, the Spielberg-directed adaptation of Roald Dahl's classic *THE BFG*, will be released in July.



**MICHAEL C. GROSS**  
10/04/1945-11/16/2015

[Note: not to be confused with *FAMILY TIES* and *TREMBLES* actor Michael Gross.] A lifelong friend and fan of PM, it was our privilege to work closely with this kind and generous man (see exclusive interview with no-or-better-than *GHOSTBUSTERS* images in PM #275). Gross got his start as an actor for *National Lampoon* magazine, creating the infamous "If You Don't Buy This Magazine, We'll Kill This Dog" cover. From there, he was drafted for *Esquire* magazine before making his way to Hollywood where he designed and executive produced such classic films as *HEAVY METAL* and *GHOSTBUSTERS* (where he would create the iconic "No Ghosts" symbol that is one of the most recognized logos in the world). After achieving fantastic success, Gross left Hollywood to pursue his passion, moving first to Utah before settling in Oceanside, CA. A quiet person with a huge legacy, Gross was a true pioneer.



# MONSTERAMA QUIZ AND GIVEAWAY!!!

## TEST YOUR EYE-Q!

Are you a genuine Monster Kid? Do you know your monster trivia? Think you can rack your brain without the help of Siri or Google? If you've read this whole issue already, some of the answers should come easily. If you haven't read the mag yet, we hope you're at least enjoying the pretty pictures.

Good luck! We're all counting on you.

And stay 'til the last question to see how you can enter to win a cool "thingy" from FM!

### QUESTIONS



1) Abbott & Costello crossed paths with all of the following except which one?

- a) The Wolf Man
- b) The Mummy
- c) The Invisible Man
- d) The Creature from the Black Lagoon
- e) Dracula

5) What is Bruce Campbell's character's full name in the EVIL DEAD movies and Starz TV show?

- a) Ashford Stimpson
- b) Ashley J. Williams
- c) Sam Raimi
- d) Ash Wednesday

6) Social Media Giveaway Question: The plot of FORBIDDEN PLANET is inspired by which Shakespeare play?

- a) ROMEO & JULIET b) KING LEAR
- c) HAMLET d) THE TEMPEST

Post your answer to the Social Media Giveaway Question to Facebook or Twitter with the hashtag #MonsterQuiz by 11:59 pm PT March 31\* and you'll be entered into the running for our latest fang-tastic giveaway prize!

f /FMoFL

t /FMoF



2) What was Don Post Studios' best-selling mask ever?

- a) Count Chocula b) Superman c) Tor Johnson d) Donald Trump



3) John Landis originally wanted his AMERICAN WEREWOLF IN LONDON to be a two-legged beast instead of a quadruped. True or False?

4) THE INVISIBLE WOMAN got that way by using too much vanishing cream. True or Preposterous?



### ANSWERS

(BONUS POINTS IF YOU DON'T HAVE TO STAND ON YOUR HEAD TO READ THESE).

6. Social Media Giveaway Question: Didn't you read the announcement? Post your answer to the Social Media Giveaway Question to Facebook or Twitter with the hashtag #MonsterQuiz by 11:59 pm PT March 31\* and you'll be entered into the running for our latest fang-tastic giveaway prize!

1. Tor Johnson  
2. The Creature from the Black Lagoon  
3. False: He also used a bear-hugger "beast from hell"  
4. True  
5. Ashley J. Williams



PREVIEW

# X-MEN APOCALYPSE

The next chapter in the X-Men instant saga, **X-MEN: APOCALYPSE**, arrives Memorial Day weekend with Bryan Singer once again at the helm. Returning are James McAvoy as professor X, Michael Fassbender as Magneto, Jennifer Lawrence as Mystique, Nicholas Hoult as Beast, Evan Peters as Goldbolter, Lucas Till as Havok, Rase Byrne as Moha MacTaggart, and Hugh Jackman as Wolverine opposite new franchise focus Sophie Turner as Jean Grey, Tye Sheridan as Cyclops, Alexandra Shipp as Storm, Kodi Smit-McPhee as Nightcrawler, Lena Condor as Jubilee, Ben Hardy as Angel, Olivia Munn as Psylocke, and Oscar Isaac as the immortal Apocalypse, the first and most powerful mutant.

X2 co-screenwriter Michael Dougherty (who wrote **SUPERMAN RETURNS** for Singer and penned/co-wrote **KRAMUS** and **TRICK 'R TREAT**) is also back on the team crafting the **APOCALYPSE** story. He exclusively shared his excitement with **FM** about returning to the fold:

"It's a fun thing for me because I love horror movies and monster movies, but I also love big Sci-Fi movies," says Dougherty. "It's a rare treat to be allowed to play in both universes. And they're different muscles to stretch, because with **X-MEN** I'm working with a different set of creative collaborators. I loved **X-MEN** growing up, and so it's a real privilege to go from writing stories involving little creatures running around in attics to then writing for Jean Grey and Professor X. But I think this film will be a lot bigger than the previous ones in terms of scope, scale, and also stakes, because we're seeing the reintroduction of some beloved characters in Jean Grey and Cyclops and Storm, and I think what's going to be really fun for people is to see how the team that we met in [the first] **X-MEN** really came together."



# FANGTASTIC FASHION

FIND THE PERFECT APPAREL FOR YOUR INNER MONSTER!  
SEE IT ALL AT CAPTAINCO.COM!

## GARMENT STYLE CHOICES

MEN'S TEE (S-3XL)  
WOMAN'S TEE (S-2XL)  
ALL HOODIE SIZES (S-2XL)  
SLIM-FIT HOODIE  
ZIP-UP HOODIE  
PULL-OVER HOODIE  
WOMEN'S THERMAL HOODIE



OVER **50**  
DESIGNS  
TO CHOOSE  
FROM!

ADDITIONAL  
STYLES & COLORS  
AVAILABLE ONLINE



CHRISTOPHER LEE



LOST IN SPACE COVER



THE TIME TUNNEL



WEREWOLVES



LOST IN SPACE LOGO



BUBBLE-HEADED BOOBY



GOOZILLA 1954



LUGOSI STANDING

STARTING  
AT  
\$19.99!

Find These & Many More at [www.captainco.com](http://www.captainco.com)



GAMERA



GROWING UP FORRY



LOST IN SPACE ROBOT



GOOZILLA VS MOTHRA



DRACULA ATTACKS



JOHN CARTER VOL. 1



ANCIENT EXPLORER



GHOSTBUSTERS



SUPERNATURAL



DOCTOR WHO



KING KONG



CTHULHU



MONSTER HUG



NEON SHOCK MONSTER



FEROCIOUS FURBALL

Introducing  
Kid's Styles!  
Additional Colors  
and Designs  
Available Online

Sizes S-XL

Fill out the order form on the next page or order online at [CAPTAINCO.COM](http://CAPTAINCO.COM)



# PETRIFYING POSTERS & GICLÉES



**GAMERA**  
by Rob Eggleton



**LOST IN SPACE**  
by Terry Wallinger



**BEAUTY & THE BEAST**  
by Frank Frazetta



**ORACULA**  
by Basil Gogos



**CHRISTOPHER LEE**  
by Dave Elsey



**WICKED WITCH**  
by Simon Thorpe



**CTHULHU BATTLE**  
by Rob Eggleton



**MONIKA**  
by Rob Eggleton



**NOSFERATU**  
by Richard Corben



**RICHARD MATHESON**  
by Simon Thorpe



**SCI-FI**  
by Jason Edmiston



**ADDAMS FAMILY**  
by Paul Garner



**KING KONG**  
by Jason Edmiston



**CTHULHU**  
by Rob Eggleton



**THE HOBBIT**  
by Serjifen

## Poster & Giclee Prices (Order Type & Qty. on line)

### Type: Description

**P** 10x24in. Premium Gloss Posters (\$14.99)

**GP** 18x24in. Giclee Canvas Print (\$59.99)

**Giclee Canvas, Stretched on Wood Frame**

**OLD** 18x24x1in (\$119.99)

## LIMITED EDITION! Signed and Numbered

**WOLFMAN** by Rick Baker (Limited to 100)

Stretched Canvas 18x24x1in (\$299.99)

## ALSO AVAILABLE! Unsigned Edition

Stretched Canvas 18x24x1in (\$179.99)

**Many More Available!**

Fill out the order form,  
or order online at  
**CAPTAINCO.COM**

**CAPTAIN COMPANY P.O. BOX 9006 SANTA ROSA, CA 95405**

Form #284

### ITEM DESCRIPTION

Type SIZE QTY. PRICE

Type	SIZE	QTY.	PRICE

Name \_\_\_\_\_ Subtotal \_\_\_\_\_  
Address \_\_\_\_\_ Discount \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_ S & H \_\_\_\_\_  
Email \_\_\_\_\_ Phone \_\_\_\_\_ TOTAL \_\_\_\_\_

Please include \$5.00 for domestic shipping and handling plus \$1.00 for each additional item in the same order. Add an additional \$10.00 for each Giclee. We accept checks (14 day wait and money orders DO NOT SEND CASH! Credit card orders are only accepted through [www.captainco.com](http://www.captainco.com), not for mail orders.

Fill out the order form, or order online at **CAPTAINCO.COM**

[facebook.com/FMOFL](https://www.facebook.com/FMOFL)

**ANNUAL  
SUBSCRIPTION**  
RESOURCES WITH FM #284  
**\$59.98**

# IT LIVES! THE WORLD'S FIRST MONSTER FAN MAGAZINE!



**FM #284A**



**FM #284B**



Back Issues & Reprints of Your  
Monster Favorites are also  
available on  
[www.captainco.com](http://www.captainco.com)



**FM #283A  
\$9.99**



**FM #283B  
\$9.99**



**FM #283C  
\$9.99**



**FM #282A  
\$9.99**



**FM #282B  
\$9.99**



**FM #281A  
\$9.99**



**FM #280B  
\$9.99**



**FM #279B  
\$9.99**



**FM #278B  
\$9.99**



**FM #277A  
\$9.99**



**FM #275B  
\$9.99**



**FM #274B  
\$9.99**



**FM #272A  
\$9.99**



**FM #265A  
\$9.99**



**FM #268B  
\$9.99**



**FM #264A  
\$9.99**



**FM #263B  
\$9.99**



**FM #254A  
\$9.99**



**FM #251B  
\$12.99**



**FM ANNOTATED  
Issue #1  
\$29.99**

& Many More!



# BATMAN v SUPERMAN

PLAYING SUPERHERO CHESS

AN INTERVIEW WITH ZACK SNYDER

BY DAVID WEINER



From dealing with intense fan scrutiny to the challenges of expanding the big-screen DC extended universe and how to make a plausible superhero fight, **BATMAN V SUPERMAN: DAWN OF JUSTICE** director Zack Snyder pulls the curtain back on his thought-process and how it all connects to **THE JUSTICE LEAGUE**.

**Famous Monsters:** Narratively, where does the **BATMAN V SUPERMAN** storyline pick up after the events of **MAN OF STEEL**?

**Zack Snyder:** It overlaps a little bit with the point you're when you see Bruce Wayne in Metropolis — there's that shot as the reader where he's looking up at Superman and Zod fighting in the sky — and it just starts this sort of philosophical back-and-forth that you can imagine will happen between Batman and Superman, just in the approach, and also that question, "What do you compare to a god?" So that's how it starts. And there are some time jumps.

**FM:** In connecting the two films, what I've found to be most interesting is that you're answering the question that was probably the most prevalent on a lot of fans' minds — that there was a lot of destruction and collateral damage at the end of **MAN OF STEEL**, and how characteristic is that of Superman? You're now directly answering this in **BATMAN V SUPERMAN**. Was that something that was planned from the get-go? How much of that decision was based on fan reactions?

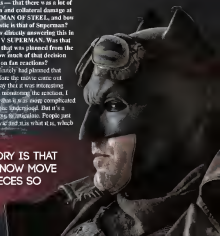
**ZS:** We definitely had planned that concept before the movie came out. But I will say that it was interesting — as I was monitoring the reaction, I always felt that it was more complicated than everyone understood. But it's a difficult thing to articulate. People just see the movie and it's what it is, which

is fine. By the way, I stand by it, because for me, I've always said when I was working on **WATCHMEN** — and maybe it's sort of left over from a **WATCHMEN** philosophical sort of thing — that there should be consequences to superheroes' interaction with the earth. And that was kind of the way that we approached **MAN OF STEEL**. I wanted a big consequence to Superman's arrival on earth. Certainly, **BATMAN V SUPERMAN** sort of catches in all its chips on the "why" of that destruction.

**FM:** How important is fan lip service to you? Does it factor into your decisions when you're making **BATMAN V SUPERMAN** and building this big-screen DC extended universe?

**ZS:** I try not to because, look, I'm a fan myself, and I have a very high bar that I've set for myself on the "why" of it all. And so I think it's important for me, personally, that the integrity and single voice doesn't get too diluted and too sidetracked by chasing the possibilities down a rabbit hole. Because that's a real slippery slope. I do keep my finger on the pulse, but you've just got to be careful.

(continued)



**"THE DISCOVERY OF THE STORY IS THAT BATMAN FIGHTS SUPERMAN. NOW MOVE YOUR SUPERHERO CHESS PIECES SO THAT CAN HAPPEN."**

FM: I'm a big fan of your career and choices, and I'm also a purist. When *MAN OF STEEL* came along, my first thought about Superman's costume was, "Where's Superman's traditional red undies?" And I remember reading about your justification for losing them: you really wanted to keep them, but you agonized over the whole logic of them. And that won me over.

ZS: Yeah! Literally for me, I made them try it. I remember the costume designer going, "I'm not going to do it!" And I was like, "Do it! I want to see it. I need to see it!" And they did their best, and I was looking at it going, "Oh my god, it doesn't make any sense, no matter what I try." And that's what I mean from the fan standpoint. From a fan-eyecore standpoint, and maybe it's just my personal opinion, I try to keep this stuff as safe as it can be with me, you know? (laughs) I'm not trying to put myself on the back, but I think you know what I'm saying.

FM: Sure. I followed your thought process about the origins of superhero costumes, and the "strongman trunks" as an indicator of strength being a thing of the past, and it made sense to me. Going back to *BATMAN V SUPERMAN*, you've said that the film

has some visual nods to Frank Miller's *THE DARK KNIGHT RETURNS*. Are you going beyond the visual in terms of drawing the foundation for Bruce Wayne and Batman in this movie? ZS: I don't think really that much. I called Frank and said, "Frank, listen, I just want you to understand what I'm

not *THE DARK KNIGHT RETURNS*, because that's a movie that still needs to get made. But I had to say in any way that this influence had a big effect on my life, and so I had to honor it by putting images in the movie that speak to that experience for me.

## "THE LANDSCAPE OF MY IMAGINATION IS CLUTTERED WITH SUPERHERO CONFLICTS."



doing...." For me personally — I need to honor how Frank has inspired me, and the only way I knew how to do that was visually in the film. That is to say that I wanted to be able to say to Frank in the images in the movie, that yes, you changed me with the stories and the images that you created, and the best way I can think of to show that is by putting images in my film that honor him. I really feel like that movie is definitely

FM: I'm also talking about how Ben Affleck's older and wiser Batman owes a lot to Miller's vision.

ZS: Yeah! Absolutely. But he's still the operational Batman. He's not yet tired of his place in the world. He's definitely still tooth-and-nail-ing it. He's still fighting crime as best he can. I feel like the Miller Batman in *THE DARK KNIGHT RETURNS* has literally said, "I'm shaking," at the beginning of the [graphic novel], as the crime-fighting way.

FM: In the *BATMAN V SUPERMAN* trailers you've established a very solid point of view as to the reason why Batman and Superman are clashing. Of course, you've said yourself that who would really win a fight between Batman and Superman is a no-brainer. So what's the key to making it interesting, maintaining the tension, and creating as much of an even match-up as possible?

ZS: The fun of it, for me, is that the movie is about Batman fighting Superman, right? The narrative throughout, the discovery of the story, is that Batman fights Superman. Now move your superhero chess pieces



so that can happen. And it can happen in a credible and interesting way, that they can actually go back and forth, and that there can be true jeopardy for both. That set of problems to solve is the movie, and is also incredibly fun from a mythological superhero standpoint. It's just incredibly satisfying and fun to dig into these two mythological characters and find a throughline that allows them to come into conflict in a way that not only is philosophically satisfying, but also physically real. You buy the reality of their physical fight, and that fight equals a reality in the world you've created. It represents true potential. When you watch it, you're like, "Yes, that's consistent with the world that I'm watching." The set of problems solved are consistent with the world that's created.

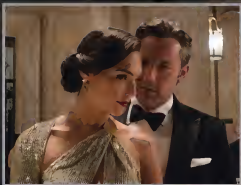
**FM:** You're not in an enviable position, because there's so much scrutiny on how much of the story is original, how much is based on comic books, and if you have it an established comic-book origins, how true is it to the source material? When those two characters are facing off, how much are you tempted to draw from what's already been done on paper to put it on screen, and how much originality do you want to bring to it?

**ZS:** I guess for me, because I'm a

comic-book fan, and all these past representations of conflicts featuring Batman or Superman, it's sort of lived in my mind. The landscape of my imagination is cluttered with superhero conflicts. I feel like you have to approach it almost solely from the standpoint of, "I'm going to make an original thing." Of course, you have your influences and you acknowledge them, but then when you dig in, you go, "This is how I want to see it." And I feel like you have to do that in a way that you're pleasing yourself. You want to show the thing that you want to see, right? That's the best way to make a movie. You make it for yourself, because you can't know what people are going to think. You can't second-guess the audience or anything like that—you're screwed the second you try to do that. So that's kind of how I approach it. And the action and the drama as well. I want to see something that if I saw it in a movie, I'd say, "That's badass!"

**FM:** What can you tell me about all the great Bat gadgets? The Batmobile, the Batwing, the Bat Armor? Does it tie in at all to Christopher Nolan's concept of drawing from the military-industrial complex? Or is it simply, "Here's Batman's cool new stuff?"

**ZS:** We approach it from the philosophy that Bruce Wayne's a billionaire. He has



**LEFT:** The new Wonder Woman and Batman: Gal Gadot is Diana Prince and Ben Affleck is Bruce Wayne. **OPPOSITE PAGE:** Snyder describes the new Batmobile as "purpose-filled."

"I REALLY FEEL LIKE THIS MOVIE IS DEFINITELY NOT THE DARK KNIGHT RETURNS, BECAUSE THAT'S A MOVIE THAT STILL NEEDS TO GET MADE"



**ABOVE:** Snyder directs Affleck's caped crusader. **OPPOSITE:** Jesse Eisenberg is a young Lex Luthor, while Henry Cavill's Superman has established a god-like status.

Wayne Aviation, Wayne Technologies, Wayne Enterprises, Wayne whatever, right? What we did with our Batmobile is that it's a purpose-built Batmobile. It's sort of a combo—it's built specifically for Bruce Wayne to fight crime, as opposed to a found object, a repurposed military machine. I'm a huge fan of what Chris did with his movies, but for me [there are] more of a comic-book notion. Even with the Bat suit itself, I wanted a suit made of Kevlar fabric rather than hard armor on the outside.

**FM:** There's lots of plates spinning in this film. You've got Lex Luthor, Doomsday, Wonder Woman, Aquaman, and various other characters trying to get their moment to shine. What were your biggest concerns in terms of balancing all of these characters, and what were your biggest concerns overall going into the production of *BATMAN V SUPERMAN*?  
**ZS:** When [ARGO screenwriter] Chris



Terrio came on board to work on the script, I've really got to say that a lot of my concerns were [alleviated]. I was put at ease by Chris's approach. He and I had super long-and-involved conversations, you can imagine, about every character, and the why, and the beginning, middle, and end of each of them, and everything. And I really felt like once I had a draft that we liked, I was incredibly confident and felt really good about it. Not only was I not concerned about each of them getting their moments, but I felt like now the inclusion of Wonder Woman and Lex and all these sort of what you

would call peripheral characters now were really serving an amazing purpose and necessary. And that's when I got really excited about the potential of it. Because I knew that we were creating something that needed these characters. They weren't just in there to say, "Oh look, there's a lot of characters in the DC universe!" They literally all had a job to do.

**FM:** *BATMAN V SUPERMAN* is clearly a stepping stone in world-building, but I'm sure it's very tempting to put characters in there

simply in order to connect them with their respective solo films, leading up to THE JUSTICE LEAGUE.

ZS. Sure.

FM. What are the trappings of assembling that kind of film, while attempting to make it a solid, encapsulated story that's not just seen as a stepping stone?

ZS. I think the one thing that's interesting about that is we're prepping THE JUSTICE LEAGUE right now, and so I kind of look at it like I wasn't in a rush. The way you approach it would be to let the characters tell us how they needed to be in the film, and not rush it too much. Not press it too hard. Because you know you're going to expand it, the best way to do that was to kind of let the characters tell me how they needed to be represented, and not force it. Because I knew I would have an opportunity in the upcoming films to flesh those characters out that didn't get seen completely.



FM. When do you start production on JUSTICE LEAGUE?

ZS. We start shooting in April. April 11, I think it is, and we're deep in prep now.

FM. Well, thank you very much for taking the time to talk with Famous Monsters.

about the movies. I'm very excited to see how it all comes together.

ZS. Amazing, man. Thank you so much!

*BATMAN V SUPERMAN: DAWN OF JUSTICE* opens in theaters everywhere March 25.

Follow Zack's Tweets @Zack Snyder





# THE JUST US LEAGUE

By Ed BLAIR

DC TAKES A PAGE FROM MARVEL'S PLAYBOOK TO CREATE THEIR OWN CINEMATIC UNIVERSE

It's high time DC Comics got into the game of creating their own cinematic universe. The great irony of Marvel dominating the current comic-book movie landscape is that it did it with a list of arguably their second-string heroes. When Marvel decided they wanted to start creating their own movies they had already licensed out all their major franchises (including X-Men, *Wish crate*, Punisher, Fantastic Four and Spider-Man) to other studios. At that point, Captain America, Thor, and Iron Man were aesthetically less embraced by the general public, but through careful marketing and a fanatically ambitious plan to bring them all together, each now enjoys an iconic status in the comic pantheon. Another great irony in all of this is that DC's primary lineup has always enjoyed much bigger mass appeal and recognition than anything Marvel had made, yet there was little progress in creating something bigger for those on the big screen.

Superman, Batman, and Wonder Woman have always been the "default" superheroes for decades. Before the rise of Marvel, each had enjoyed massive successes on screens both big and small. The characters could be found in most stores on all manner of items: from apparel and school supplies to an endless array of action figures and collectibles. In the '90s, while Batman was starring in one of the most popular and critically acclaimed cartoons of all time—*BATMAN: THE ANIMATED SERIES*—and also being portrayed in mass-market Hollywood blockbusters starring Hollywood's leading men, Nick Pinn (now portrayed in the *Man of Universe* by Samuel L. Jackson) was in a movie that collected dust on Blockbuster Video (he is) and starred David Hasselhoff. Superman was going at another run at greatness on the Decca Cass and Ken Knechtel vehicle, *LOIS & CLARK*, which ran on multiple Enemy awards and ran for four seasons on ABC, while the Fantastic Four (pre-Michael Chiklis and Jessica Alba) were relegated to an unwatched Roger Corman film not even bootlegging hipsters could make steady. Yet, with all this popular firepower, DC let Marvel swoop in and steal the cinematic crown: thunder. But why?

The failures, if not downright chills, responses to 2006's *SUPERMAN RETURNS* and 2011's *GREEN LANTERN* film certainly laid DC hesitant to go to the big screen with more characters. Batman had been tied up since 2005 in his own critically acclaimed and massively popular film trilogy from director Christopher Nolan, meaning that having two versions of the same character staring in unrelated movies could be confusing for audiences, or could result in DC cannibalizing their own box office numbers. But then things started to change. In 2009 Time Warner restructured DC Comics

to bring their films together and make them more cohesive. Batman was just one film away from having the Nolan trilogy completed. Disney had just agreed to purchase Marvel. And Marvel's concept of a shared universe was exciting new regions and comic fans





worldwide. Seven years later, we stand on the precipice of DC launching its own shared cinematic universe... with its own twist.

While both Marvel's and DC's movies are centered around each company's own super teams, *The Avengers* and *The Justice League* respectively, each will take a different approach as to how (or if) the different properties are connected. Marvel has opted to connect its films to its TV shows, using the small screen series to keep people content between film releases, and finding ways to develop smaller characters like Jessica Jones, Iron Fist, and Daredevil if DC on the other hand, is keeping its TV separate from its film, meaning that current hits like *ARROW*, *THE FLASH*, *GOTHAM*, and *SUPERGIRL* won't tie in to any of the films, at least for a crossover or casting standpoint, although they will cross over with each other. Like last year's hugely popular *ARROW/FLASH* crossover, I know, it's a lot to take in, but DC has taken a lot of care to bring it all together.

DC hired director Zack Snyder (2001 *WATCHMEN*, *SUCKER PUNCH*) to oversee much of the world-building. Snyder opened the new DC era—vibe with 2013's *MAN OF STEEL*, starring Henry Cavill in the title role. A solid box-office success, the film set the stage for the future of the franchise by having Superman come to Earth and watch humanity destroy most of Metropolis in his fight with Kryptonian nemesis General Zod (Michael Shannon). With Snyder directing *BATMAN V SUPERMAN: DAWN OF JUSTICE*, we will get our first glimpse of what will become the stepping stones to *THE JUSTICE LEAGUE* movie. Here, we find a world scared, but also excited, about the arrival of Superman—viewed as a potential savior of mankind. A deeply skeptical Bruce Wayne (Ben Affleck) vows to stop what he sees as a potential destroyer of humanity as Superman, pitting Batman and Superman against each other in an all-out war. Jesse Eisenberg's Lex Luthor has his own ideas about dealing with the two superheroes, creating a monster that attracts the attention of Amazonian warrior princess, Wonder Woman (Gal Gadot), who seemingly teams with the other two heroes to thwart Lex's plans. *Aquaman*, *Flash*, and *Cyborg* are also set to make brief appearances in the film. And thus the stage is set for DC's grand canon as to be unraveled. 2016 will also see the release of *END OF WATCH* director David Ayer's *SUICIDE SQUAD*, in which a group of former criminals and buddies team up for a likely impossible government mission in exchange for their freedom. The film goes on our first look at Jared Leto's Joker, who will almost certainly show up again in future DC films, most likely Batman's solo exploits.

2017 brings us Gal Gadot's solo debut film, *WONDER WOMAN*, from *MONSTER* director Patty Jenkins, which will lead us right into the first part of a proper *JUSTICE LEAGUE*. Film later that same year, giving us fuller introductions to Jason Momoa's Atlantean King, *Aquaman*, Ray Fisher's half man/half war machine *Cyborg*, and

Evan Miller's speedster *Flash* (a wholly different character from Grant Gustin's small-screen version). 2018 gives the stage to two solo movies as we dive deeper into *Flash* and the highly anticipated *AQUAMAN*. In 2019, youngster Billy Butcher gets the powers of the gods bestowed upon him by a wizard in *SHAZAM!*, and takes to the screen battling his longtime foe, Black Adam—portrayed by Doa Je "The Rock" Johnson. The year will close out with the second part of *THE JUSTICE LEAGUE* saga. 2020 will give us our first solo film for *Cyborg* and will attempt to bring Green Lantern back to the screen for another go-round with *GREEN LANTERN CORPS*. We'll also add that somewhere in this schedule will be another solo Superman and solo Batman film, but no word as of yet when these are happening or where they'll fit into the overall arc.

It's an ambitious plan, but one that audiences have been asking to see on the big screen for decades. Tearing up what are arguably the world's two most famous superheroes in the same cinematic real estate was bound to happen sooner or later. It's just heartening to see that there's a tried-and-true blueprint, and ambitious plan, and top-notch talent to bring it all together. Like its Marvel counterpart, DC's wide array of talent can produce some uneven fare,



**THIS PAGE:** Gal Gadot, Jared Leto and Jason Momoa as Wonder Woman, the Joker, and Aquaman. **OPPOSITE PAGE:** The TV hits and cinematic misses of DC.



# TOO MUCH OF A GOOD THING?

Hos Hollywood finally hit the tipping point ond reached "Peak Comics"?

By Ed Blair

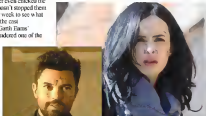
While we're happy to see that Hollywood has finally come to appreciate the goldmine that is comic books, have they — as they're wont to do — gone completely overboard? There is no denying that comics are an absolute treasure trove of some of the most inventive and original storytelling of the modern era. It's also true that comics come with a built-in and intensely loyal audience who, after years of being relegated to conventions, chat rooms, and dusty comic shops in their love of their favorite four-color phenomena, have generally been welcoming and willing to give these projects a fair shake. But with over 60 comic-based films scheduled for the next five years and over 40 comic-centric TV shows either in production or development, it's a lot for even the most dedicated comic fan to digest. Is it too much?

It's not an easy question to answer as one's love of the source material, your fondness for how the adaptations have been handled, and your amount of free time to ingest all of it will greatly affect one's mileage. There's also the caveat that not all comics are necessarily the same. Yes, while the vast majority of the comic properties coming out are dominated by DC and Marvel's "superhero" fare, there are plenty of projects that are very far from the traditional "Up, up, and away" themes. Right now, TV's biggest hit is AMC's *THE WALKING DEAD* from the comic-book series by Robert Kirkman. Millions of the show's fans have never even cracked the source material, but that hasn't stopped them from tuning in week after week to see what gruesome fare will befall the cast.

AMC is also bringing Garth Ennis' *PREACHER* to life. Considered one of the greatest comic series of all time, AMC is hoping to score big again with the story of a preacher possessed of a divine entity who decides to hunt God after his abandoned home on Not your typical TV drama, but it already has a massive following eagerly anticipating the series. The hopes are that it will serve as the final, avoiding the fate of Joe Hill's excellent *LOCKE & KEY*, which unfortunately never made it past the pilot stage. Neil Gaiman's groundbreaking *SANDMAN* series, about the king of dreams and his ethical kin, is set to be a fitting starring Joseph Gordon-Levitt. The 1982 French graphic novel *Le Transperceneige* (which turned into 2014's dystopian masterpiece, *SNOWPIERCER*), is set for a TV adaptation as well. George A. Romero's comic (yes, that George Romero) *EMPIRE OF THE DEAD*, about a Manhattan that has been quarantined and gets overrun with vampires and zombies, is looking to make its way to the small screen along with Matt Fraction's *SEX CRIMINALS* and Brian K. Vaughan's apocalyptic but man-and-monkey-on-earth tale *Y: THE LAST MAN*. The point is, if you enjoy the flesh storytelling that comics are breathing into entertainment these days, but are a little overwhelmed with super people in super-tight fights, there are more than enough options out there to satisfy. But that hasn't answered our question yet. Is it too much?

No. And here's why. As fans of genre entertainment, we should all celebrate that Hollywood is finally giving the things we've loved for so long the respect we've always known they've deserved. What we're looking at right now is not just a movement that solely involves comics. Hollywood is embracing the genre inflects of Sci-Fi,

Fantasy and Horror. Along with *THE WALKING DEAD*, the biggest show on TV right now is HBO's *GAME OF THRONES*, a fantasy series with magic and dragons. Guillermo del Toro's vampire apocalypse tale *THE STRAIN* is rolling right along over on FX. Syfy has addicted itself to serious drama, like they did with the *BATTLESTAR GALACTICA* reboot, by bringing Arthur C. Clarke's celebrated *CHILDHOOD'S END* and the bestselling space-opera series of novels, *THE EXPANSE*, to its network. Sam Raimi and Bruce Campbell have teamed up to do what was once thought impossible and created *ASH VS EVIL DEAD* as a brilliantly executed TV series that gives us far more Ash Williams than we ever could have dreamed of. The bottom line is that the mushroom of comic TV shows and movies is a byproduct of Hollywood finally embracing the Comic-Con



**LEFT & ABOVE: PREACHER** star Dominic Cooper and Krysten Ritter as Jessie Jones.

culture, entertainment that didn't fit the mainstream but that was always made to be fan-centric. A decade ago who would have ever thought that we'd watch the *INFINITY* sign play out on a grand canvas featuring so many of Marvel's super heroes? Who would have thought that Marvel's *JESSICA JONES* would become one of the most celebrated new shows? Who would have guessed that Philip K. Dick's brilliant *THE MAN IN THE HIGH CASTLE* would become a massive event anticipated by throngs of fans who've never read a single word of his books? Or that *Aquaman* would

have a fighting chance at having a great movie? Or that Stephen King's *DARK TOWER* series would ever actually get produced? And did you honestly think you'd really ever see *STAR WARS VII*? Comic can, be honest. A decade ago these would have all been fun conversations that ultimately ended with Hollywood giving us another reality show or laugh-track-driven piece of sitcom drivel. But today, anything is possible. No comic or genre piece is too small or obscure as studios have teams of people scouring every corner of geekdom for the next big franchise. Comic movies are also a great alternative to Hollywood's current reboot fever, where even the most beloved of franchises isn't safe from some studio executive's delusions of grandeur. Yes, it's going to be a very intense several years as comics and genre projects are going to dominate the entertainment landscape. But we should embrace this revolution. Rejoice as it for a time. Hollywood found value where we always knew it lay. I mean, come on, in the next few years Godelle is showing up and he's going to battle King Kong. We made this happen. We should be proud. We made our voices heard and the people with the really big checkbooks listened. Instead of feeling overwhelmed or upset, take solace in the words of Ray Bradbury: "wisdom and celebrate!"

# BELIEVE IT OR NOT

WILLIAM KATT  
REMEMBERS HIS DAYS AS

## THE GREATEST AMERICAN HERO



Written by Ed Blair  
Interview by David Weiner

**"THE STORY WAS NEVER DONE. THERE WERE SO MANY PLACES TO GO." - WILLIAM KATT**



As the 1970s came to a close, America started to emerge from the heaviness that came about after the complications of Vietnam, the Nixon scandal, the Iran hostage crisis, and the general social unrest that had permeated American culture. The country was ready to have fun again, to enjoy itself, and no place was more apparent than in the entertainment industry. The "Decade of Excess" started off with a bang as cinemas were flooded with films like STAR WARS, FLASH GORDON, RAIDERS OF THE LOST ARK, SUPERMAN, and all variety of adventures fare. Television was no exception as shows like KNIGHT RIDER, with its talking Trans Am, and pre-BAYWATCH David Hasselhoff battling evil at full throttle, and MAGNUM P.I. featuring Tom Selleck as an ex-Navy SEAL who solved crimes in Hawaii while sleeping until noon, became massive hits with audiences.

But of all the high-concept TV centers working during the '80s, few were more prolific than Stephen J. Cannell. A novelist and screenwriter, Cannell created some of TV's most enduring

and iconic shows, including THE ROCKFORD FILES, THE A-TEAM, Riptide, Hardcastle and McCormick, Wiseguy, and 21 Jump Street. But among all these action-based shows — sometimes with heavy premises and darker themes — Cannell created a superhero show based on a lighthearted and comedic action

What would happen if a regular person was given superpowers to do good, but had no concept of how to actually use them? That single question led to one of TV's most beloved shows, THE GREATEST AMERICAN HERO.

Premiering on ABC in March of 1981, the show would follow a Los Angeles teacher, Ralph Blakely, who was given a powerful suit by aliens. The suit would in turn provide Ralph with great powers that he could use to help people. But there was one problem: He had lost the instructions upon receiving the suit, meaning not only did he not know how to operate all of his powers, he didn't even know which powers he had. Cannell wrote his Ralph in soap/opera/TV actor William Katt.

Katt remembers, "This was a role that came to me. I had done CARRIE, then went to FIRST LOVE and BIG WEDNESDAY, and then BUTCH AND SUNDANCE. THE EARLY DAYS with Tom Berenger. I got the script when I was in New York doing a play. And the script made me laugh out loud, but I didn't want to do television at the time. Steve flew out to New York and took me to dinner and he told me on this... had me laughing for hours about





**LEFT:** Katt's memorable appearances in *BIG WEDNESDAY*, *CARRIE*, and *BUTCH AND SUNDANCE*. **OPPOSITE PAGE:** Katt with co-stars Robert Culp and Connie Sellecca.

what he wanted to do with it. He is a force to be reckoned with." And while superheroes are all the rage today, Katt explains that it wasn't the case back then. "At the time when I did that, celebrities and stars weren't acting to play superheroes. It was putting yourself in a box." Despite presenting the opportunity to be the lead on a major network show, there was one small detail that Cassell left out of his pitch. Katt continues with a laugh, "What he didn't do is he did not show me that red suit. I would have said no. 'When you see me in the pilot putting the suit on, that's one of the first times I'd ever seen it. When you see me looking in the mirror and I say, 'Hello sailor,' that was an ad lib that he let me keep."

Katt was a perfect fit. His everyman persona appealed to audiences instantly, making him a household name. One of the first things audiences really gravitated to in *THE GREATEST AMERICAN HERO* was the relationships between the characters. For FBI agent Bill Maxwell, with whom Ralph would team up in his crime-fighting efforts, veteran TV actor Robert Culp was chosen. Culp was a fan favorite who appeared on everything from *RIFLEMAN* and *BONANZA* to his starring turn with Bill Cosby in the incredibly popular *I SPY*. But while Culp and Katt didn't take to each other right away behind the scenes, Katt believes that only benefited the show more. "Bob and I didn't get along well at the first part of the show as people, and as professionals. There was an edge. But thinking back, it really worked for the

show. There was a tension. But weeks later we really grew to enjoy each other's company and, more importantly, respect each other's work. That was kind of the thrust of the show and that's where those characters were going and, in turn, that's where we as actors were going."

And while the tension between the two male leads may have helped to increase their characters' dynamic, it was the instant onscreen chemistry between Katt and Connie Sellecca's character, Pamela Davidson, that would ultimately change the course of the show for the better. While the Davidson character would go on to become Ralph's other crime-fighting partner, and later his wife, that was anything but the original intention. Katt notes, "They were going to switch out the girl every week. But after four or five days of dailies, Steve just said the chemistry between us was so strong that he reached out to the studio and told them to make a deal with her." And thus, a small character who was simply supposed to play Ralph's divorce attorney would go on to appear in 41 of the show's 44 episodes.

*THE GREATEST AMERICAN HERO* became an instant success. The mix of physical comedy and strong storytelling, pulled in one of the widest demographics in primetime. And while Katt wasn't able to enjoy the show during its initial run

due to the grueling shooting schedule, he has truly come to appreciate the unique pull the show had. "As I look back, I never had a chance to watch many of them. But when the DVD came out, I realized it was remarkable how the show had appeal to both adults and to kids. It had a way of working for both. It was smart enough for the parents — and had a good enough story — and was goofy enough for the kids, with all the crashing and the flying around. Steve would tell me that he would sit around the writers' table and think of a funny premise, first and foremost, and then back a plot into that very, very funny premise. That was how he worked."

It was one of the most approachable and human superhero concepts ever created. With Ralph Hinkley unaware of how to control his powers, one of the show's long-running gags involved his attempts to fly. He would either be completely unable to even get off the ground, leading to him doing a fair amount of mugging around; or he would achieve a very shaky flight that almost always ended in some type of comedic crash landing. Other gags involved Ralph's accidental discovery of his powers, like hearing voices in his head, not realizing he had superhearing, or seeing visions of the future and thinking he was losing his mind. He was also in a



constant battle in attempts to regulate his strength, frequently destroying everyday objects by accident as a lo Heman Minister. Ralph's struggles to understand his powers and use them for good, humanized the character in a way that most super-powered beings had never been. And as a result, audiences tuned in to see how he'd save the day in spite of himself — as well as to see if he'd ever get the hang of flying.

And while great story-telling and compelling characters drove THE GREATEST AMERICAN HERO's success, it didn't hurt that the show kept finding itself being woven into pop culture and the media. One of the series' most recognizable aspects is its earworm of a title song "Theme From Greatest American Hero (Believe It or Not)." The catchy, catchy tune was composed by TV-theme legends Mike Post and Stephen Geyer. The song proved so popular that it was released as a single and shot all the way to No. 2 on the Billboard charts. The song can still be heard today with various incarnations appearing throughout pop culture, including when it was famously parodied on SEINFELD as George Costanza used his own version as his outgoing message, singing "Believe it or not, George isn't at home..."

Just two weeks after it debuted, THE GREATEST AMERICAN HERO

also found itself in the news due to unfortunate circumstances. President Ronald Reagan was the target of an assassination attempt by John Hinckley Jr. The press couldn't help but point out the fact that the show's main character shared a last name with a now-notorious would-be assassin. And while the producers would ultimately change the last name several times, Katt believes it was just hot air. "More of it was made in the press than happened on the set. The producers had me in that afternoon and we made some edits. But shortly after that we had a scene in the classroom and Michael Pare (STREETS OF FIRE EDDIE) said 'Hey, Mr. H,' and the producers loved it. And Mr. Hinckley became Mr. H from that point on."

Despite the controversy, the show continued on at full steam, gaining a larger following each week. But it was a very tiring production for Katt, who was often left to carry much of the weight of the entire show by himself. "A lot of the shows now are ensemble casts. But for us, I was it, along with Bob and Connie. But Bob would typically just a day off every week or ten days. Connie maybe a little more

But not me. When they were having a day off I was hanging from piano wires in front of a blue screen or green screen. I was tired. Those were 13, 14, 15-hour days. Every day. And back then the show orders were for a lot. We were doing 22 episodes, which is 10 months."

The show was using state-of-the-art special effects to give Katt's character the appearance of flight, at the cost of those long hours suspended above a second stage. "The first year we were on blue screen, in a big stage over at Paramount," recalls Katt. "I was on piano wires and everything was blue. And they'd toss me into the air and I'd fly past camera, either turning or looping or jumping off the floor. One time one of the wires broke and I was dangling on my side 40 feet above concrete. But most of it was pretty fun. By the second year we had gone to green screen. I was sitting in a cage and the camera was moving around me. This was at the beginning of the computer era, and they had done that for parts of SUPERMAN. And that's the way we did it thereafter."



**"When I did that, celebrities and stars weren't aching to play superheroes. It was putting yourself in a box."**



Fortunately, Kati's concerns about being put in a box didn't materialize, as new opportunities found their way to him thanks to his role as Ralph Hinkley. "I had auditioned for Bob Fosse musicals times for PIPPIN on Broadway. After the first season of HERO, after I was on a rocket ride as a television actor, they called me and asked if I would come and audition for Mr. Fosse. So I really need to sing for you for, like, the tenth time!" And he said, "No, no, you got the role, kid! That's what the show did for me."

Sadly, all things must come to an end. And despite the massive success and pop-culture exposure to the show, THE GREATEST AMERICAN HERO was canceled during its third season. Kati has his own theories as to why: "Depends on who you talk to why that show ended. Steve had lost his son, Derek, who died tragically, and that had affected him a great deal. And there was fighting with the network about the direction they would go. They wanted it to be more kid-friendly with me chasing monsters through the sewers, and there were those like Steve and myself that wanted to use the show to make more of a social comment. The compromise was when we got moved to Friday nights against DALLAS, which was the biggest show on TV. We knew we were finished." To add insult to injury, NBC debated KNIGHT RIDER in the same timeslot, the first show to prove a true challenge to

DALLAS' seemingly unshakable hold on the ratings over at CBS.

Since then, the show has enjoyed great success in reruns, garnering legions of new fans who weren't even born when the original series premiered. Syndication initially proved so popular that ABC tried to re-launch America's favorite flight-challenged hero right on the heels of its cancellation. "When we were in syndication the head of the network called me up and said, 'Bill, we want you to come back. We're going to do two more seasons.' But by then I was working on the PERRY MASON specials. And I was working with Raymond Burr and my mother, Barbara Hale. I really enjoyed not being the lead banana. But I was the third or fourth lead, and I had time off, and it was just much more civilized."

But while Kati did not return, it didn't mean something wasn't always in the works. In 1986 Canell reunited the original cast for a pilot called THE GREATEST AMERICAN HEROINE,

in which Ralph was charged by the aliens with finding his replacement after becoming too famous to don the suit. The series was never picked up and the episode was ultimately added to the original series and became the final episode. Canell had tried for years to get a feature film version made with the original cast, but Kati recalls the struggles the creator encountered with the studio execs. "The rights had gone into turnaround and Steve had bought them back. He had new writers and, I believe, 20th Century Fox was going to distribute. They had the financing. They couldn't agree on the tone, the material and the story and arc of the characters. What Steve wanted to do was different from what they wanted."

In an effort to continue the legacy, Kati wrote an original GREATEST AMERICAN HERO comic-book miniseries that ran for three issues in 2008. "The story was never done. There were so many places to go. At the end of our comic we explored the belt buckle



**THIS PAGE:** Kati says there was "tension" with Robert Culp, but, "we really grew to enjoy each other's company." Sellecca was originally supposed to be the "girl of the week," and became a series regular.





which was kind of a Chinese puzzle box. We had a lot of stories we wanted to tell." But that still wouldn't be the end of our hero's journey.

Last November, it was announced that **THE GREATEST AMERICAN HERO** will find its way back to TV audiences yet again, as FOX has ordered a pilot for a new series, something Cannell had in the works for quite some time before his death in 2010. The series will be headed up by Cannell's daughter, Tiwana McKernan, someone Katt feels is the best person for the job. "I know HERO had been kicking around for years and took a punch in the gut when our late, great fearless leader Stephen J. Cannell passed on. He was gathering a lot of steam and was going to produce it himself, even just fund it. He was just waiting for the distribution deal at FOX. And then he passed. And we lost Bob [Culp earlier that year]. But I'm glad [Stephen's] daughter Tiwana held on to that tightly. She's a wonderful director/producer and I'm glad she had the gravitas to get it made."

Joining McKernan will be Phil Lord and Chris Miller, the creative duo behind the cinematic reboot of the Cannell classic **21 JUMP STREET**, as well as **THE LEGO MOVIE**. The pilot will be directed by **DOPE** helmer Rick Famuyiwa. Katt calls the whole thing "kismet" and believes the timing couldn't have been better to reboot the classic series "SUPERGIRL [on The CW] had just aired. And I knew the endos over at FOX were probably aware of what an enormous hit that was. It's incredibly well done, and the lead—Melissa Benoist—is so fresh and so charming, kind of in a way that Ralph

Hinkley was at the time when I was in my twenties."

After all these years, Katt truly does appreciate just how special **THE GREATEST AMERICAN HERO** remains. "I'm remiss that, at the time, I wasn't as aware of the impact that it was having. I wish I had given it more respect at the time. I seriously wouldn't go out and do appearances in the red suit. People thought I was spoiled or uncooperative and that I should be grateful and thankful to have that show. Now, I look back and say, 'Kack that kid's ass! Get out there and give thanks for what he was given.' But you're talking about a guy who spent years doing theater and I'd been Off-Broadway in New York, and that all stopped for me because I was this character in a red suit. And that gave me pause, because I thought of myself as an actor, not a celebrity. As the years

went by I learned I didn't have much to fear. I got to do some wonderful roles in film and theater, I got to work with Randy Newman on the stage. I got a lot of opportunities, and I got **HOUSE** because of **GREATEST AMERICAN HERO**. If we had run a few more years we would have left a deeper impact. But the three-and-a-half years we were on, I think we're regarded as good television. There was a lot of integrity to the characters and the stories we were telling."

Despite the ever-growing fanbase and the great stories he was a part of, Katt says that it's the people he worked with that left the largest impression from his time on the show. "What stands out to me are the relationships that I forged during the show. There's a group of us that celebrate Steve's birthday every year. Heads of studios that I couldn't have gotten in the room with 30 years ago, we now sit around and tell raucous stories of Stephen Cannell incidents. And there's a vast tribe of us, thousands, that have come through his camp. He had so many TV shows and movies of the week and ten bestselling books. He's touched the lives of so, so many people. And that is what I come away with from that show, the relationships." And while there aren't many details about the reboot just yet, let's hope we get one more opportunity to see Katt—even if it's just in a supporting role—take to the screen as Ralph Hinkley and finally stick that landing once and for all. 🦋





#### SUPERNATURAL SEND-OFF

It all started with a real-life, superstitious gypsy funeral in Yugoslavia. John Landis was an 18-year-old production assistant on KELLY'S HEROES in 1969. Driving along a country road, he says he witnessed "this extraordinary thing." A man was being buried upright, wrapped in a shroud with garlic and roses, and was subsequently tarred over. He was a criminal who had done something unspeakable, and the gypsies were going through this effort to prevent him from rising from the dead. "Literally, the week before, we had landed a man on the moon, and these guys were worried about the living dead," laughs Landis. "It just struck me as an outrageous and nuts that I thought, 'Ok, there's a movie in here somewhere.'"

Almost immediately, Landis started writing and cranked out the screenplay for AN AMERICAN WEREWOLF IN LONDON, which follows two U.S. friends who are backpacking through Europe and meet a tragedy where they are attacked by a werewolf. One lives and the other dies, but returns from the dead to warn his friend that if he does not take his own life, he will transform and kill others. Inspired by Curt Siodmak's script for Universal's 1941 classic THE WOLF MAN, Landis set out to confront our sense of reality with shocking, supernatural occurrences in a contemporary setting. Landis explains, "The real key to the movie was, 'How do you make something

# THE GREAT AMERICAN WEREWOLF REUNION

By David Weiner

John Landis, Rick Baker, David Naughton, Jenny Agutter, and Griffin Dunne reunite for the pages of *Famous Monsters* to share fond memories and new insights about AN AMERICAN WEREWOLF IN LONDON on the 35th anniversary of its release.

terral real?" I mean, a premise of a guy who turns into a werewolf with the full moon is not true. It's impossible. The supernatural does not exist. So you have to create in the story... what's called suspension of disbelief." Landis was struck by the fact that Lon Chaney Jr.'s embattled Wolf Man is simply a victim of cruel circumstance. "It just

was so fascinating that he wasn't a bad guy," says the filmmaker. "He's always waking up going, 'What did I do last night?' He's just totally a victim! In fact, the through line in all those WOLF MAN movies is he's trying to kill himself, usually. So I took that idea. They're victims of something that's impossible, and



Rick Baker, David Naughton, and John Landis snarl for the camera during a break from filming the big transformation scene.

# "Those boys are dead from the first frame. It's not a happy story."

- John Landis

that's why the movie's funny, because in my experience an educated person's response to the supernatural is to laugh at it.

After working on various films in a variety of positions, Landis made his directorial debut with 1973's clever mockery of monster movies called *SCHLOCK*, working with an equally young Rick Baker. The director was already plotting how to pull off the brutish werewolf transformation in his *WEREWOLF* script, which he was convinced would be his next film, and recruited Baker to start brainstorming ideas. Baker says, "I had, like, ten years to think about it because people weren't breaking down John's door to make *AMERICAN WEREWOLF SCHLOCK* was not a big commercial success by any means."

"The script actually was rejected by everybody," recalls Landis. "There were only two reactions to it, basically. People said, 'This is too funny to be scary,' or, 'This is too scary to be funny.' And I would say, 'Well, it's both!' And they would say, 'Thank you. Get out.' But Landis would score big with three movies in a row — *THE KENTUCKY FRIED MOVIE*, *ANIMAL HOUSE*, and *THE BLUES BROTHERS* — and *WEREWOLF* was finally up next, financed for \$8 million as a negative pickup. "Which meant I took the financial risk," says Landis. "I've made a lot of movies and television, and *WEREWOLF* was the most pleasant and easiest picture I ever worked on. And I realized it's because I was signing

the checks. There was no fighting about anything."

With *WEREWOLF* lining up its financing and getting ready to shoot after a decade of rejection, Landis was shocked to find that Baker had pretty much given up on the film ever getting made — and had ironically agreed to work on another werewolf movie: Joe Dante's *THE HOWLING* (see sidebar). Landis, boy, let Baker know exactly how he felt using every curse word in the book. Then he persuaded Baker to return to *WEREWOLF*, giving him the time and budget to do a proper job. "I have a lot of respect for Rick," says Landis. "I said, 'OK, so what do you need?' He said, 'Well, I need six months.' So I said, 'OK.' Which meant that I had to cast the two parts of David and Jack before I actually had closed the deal. I was taking a big risk."

Before *WEREWOLF*, David Naughton was an actor who had starred in a short-lived *GARRY MARSHALL* disco sitcom for ABC called *MAKIN' IT*, and was well-known on TV for his series of song-and-dance Dr. Pepper commercials. "I thought he was very likable," says Landis, referring to the ads. "And I thought, 'OK! Can you act?' And he came in and he read for me."

Naughton jokes, "I think he was a Pepper. That was the key. I had the ironic track." He then explains, "[Landis] went about casting the two lead parts primarily because Rick Baker needed those guys to get their dimensions and get the makeup going,

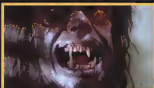


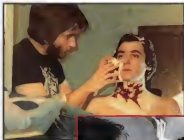
So he started doing the casting before he really had the financing in place. But nevertheless, we had just a meeting at his office at Ulan and it went very well. He gave me his phone number of his office on the script, and I took it home and read it and called him the next day, and he goes, 'Well, do you want to be a werewolf?' And he sent me right over to Rick Baker's shop, which was just basically like a rented garage in the San Fernando Valley with all those young kids that were apprenticing with him, and away we went. Little did I know what I was in for."

With David cast, Landis turned his attention to the role of Jack, and was taken by his meeting with Griffin

## HOW THE HOWLING ALMOST WALKED AWAY WITH BAKER'S BEST WORK

**Timing is everything:** With a decade to craft his ultimate werewolf transformation, Rick Baker had practically given up on John Landis ever getting *WEREWOLF* produced. When Joe Dante came knocking to recruit Baker for his own werewolf film, *THE HOWLING*, the effects maestro bit — and landed his back. "I thought *AMERICAN WEREWOLF* was never going to happen," says Baker. "I had thought up a lot of neat ways to do this transformation and I wanted to do it. So I said yes. And as it works out, shortly after I said yes, I got a call from John. ... So I kinda had to tell him. ... And then John starts screaming at me — every case he could call me. And I totally understood him being upset about it. And I said, 'Well, these are things I thought up for your movie, basically, so I really should be doing them in yours. I'll figure out a way that I can turn this over to Rick Baker,' who was my protégé." Baker says he only did one script before he got the call from Landis, and everyone seemed to be quite understanding, especially with Baker staying on as a consultant for *THE HOWLING*. But, of course, went on to drive the special makeup effects for such films as *JOHN CARPENTER'S THE THING* and Landis' *TWILIGHT ZONE: THE MOVIE*, among many other projects.





Dunne: In landing his first major film role, Dunne remembers, "Landis said, 'Only have one question for you before you read [the script]. Are you claustrophobic?' And even if I was, I would have said no. And I expected to read a story about a guy caught in an elevator. And, of course, what he meant was, to do the special effects, the makeup, Rick had to put your head in a plaster cast, and you breathe through these two little straws, and if they fall out, god, that would be a ludicrous way to go."

For the role of Alex, the English name that David falls for in the hospital, Landis had already set his sights on his friend of many years, Jonny Agutter, an established star in the U.K. with *THE RAILWAY CHILDREN* and *WALKABOUT* who had crossed over internationally with the big-budget Sci-Fi epic *LOGAN'S RUN* in 1976. "If it hadn't been Landis, I don't think I would have done it," recalls Agutter. "As horror movies go, Alex was a really nice role. Usually, particularly at that time, women in horror movies were not strong roles. You'd spend your time running and screaming, and that's about it, whereas Alex was very well-written."

#### A FOUR-LEGGED HOUND FROM HELL

Little did Rick Baker know at the time, but *WEREWOLF* would be the best film he'd ever work on in terms of



pure creative freedom and minimal meddling from producers. "The way I thought things were going to work in the film industry, I was very wrong," says Baker. "I mean, I argued with John for a while about the werewolf because I wanted to make a biped werewolf, and also I was very concerned about doing this transformation in a brightly lit room. But John's [argument] was, 'That's the whole point of the movie! I want it to be real. This is happening to a real guy in a real apartment and it's not all of a sudden going to have horror-movie lighting in it. I want it lit just like it is normally.' I said, 'No, I understand, there's just no way to hide anything!' He goes, 'Well, then just do it right! That's why I'm giving you all this time and money!'"

For the final look of the werewolf, Landis had always envisioned a quadruped, declaring, "I want it to be a four-legged hound from hell. Make it!" So Baker sculpted his ultimate werewolf and actually used one of his dogs, Bosco, as inspiration. "He was interesting-looking, the type of dog that has a big mane of hair around its neck, so the werewolf does. Bosco wasn't as ferocious-looking as the werewolf, but he definitely influenced

**THIS PAGE:** Latex labor of love: Rick Baker applies makeup to Griffin Dunne, and the final on-camera result. **OPPOSITE PAGE:** Dunne was replaced by a marionette for Jack's final stage of decomposition

the design." Baker also agonized for a time over just how he was going to pull off the movements of a quadruped werewolf. "That was like a problem for a while, and one sleepless night, I just kind of remembered as a kid doing these wheelbarrow race things where somebody holds your feet and you're walking on your hands. And I thought, yeah, we can kind of use something like that if we actually lay a guy on a board that supports his weight, and his feet are just sticking out the ass of the wolf. Since John said he's never gonna see it that much, we'll just frame that part out."

#### THE FIRST ATTACK: BEWARE THE ACTOR

The first major attack in *WEREWOLF* finds David and Jack wandering off the road onto the moors, only to be confronted by the hound from hell. The crew was filming the night scene in Windsor Great Park in Berkshire, England in the middle of winter. Baker was very concerned that the delicate werewolf head he had constructed would not get damaged while shooting the attack on Jack, and he told Dunne, "This is pretty fragile. It's foam rubber. It took as a long time to make. All these hairs were individually planted into the rubber. I know it's supposed to be killing you, but

you have to be careful with it because it could get damaged." And on the first take, according to Baker, Dianne "grabs onto the side of the face and rips the face off the skull. It was like, 'Aaugh!' So I had to take my gloves off and try to find a place where I could actually see enough to glue this thing back together. And it was freezing, and the glue didn't want to work right, and it was like, 'Damn it, brand-new thing just got torn up. This is how we're gonna start the movie?' I thought, 'OK, if Griffin wants to play rough, I'm gonna play rough.' I just decided I was just going to beat the crap out of him with this rubber wolf head, which I think made the scene a lot better. I think he's really screaming because I'm pounding on him with this thing!" When reminded of the intense scene, Dianne reflects, "I think I was told make sure when I grab the wolf's head I didn't try to destroy it, and that was easy enough to follow. But it was a wolf's head and half a body on top of, like, a wheelbarrow, so it was very performance-driven to do that. I knew the deal was to go f---ing crazy like you're being eaten alive."

#### TURNING JACK INTO MINCEMEAT

"Rick is an artist who can draw a detail like M.C. Escher, or something

that is so specific and so anatomically correct," says Dianne of the now-seven-time Oscar winner. And it may be a bit surprising that Baker did not do any specific morgue research when he designed Jack's now-legendary torn-out-throat makeup. "I had done that kind of stuff before, but not a lot, because I'm actually really squeamish," confesses Baker. "Looking at real stuff really bothers me, so I don't like to do that."

More than anything I was looking at anatomy books and what's in a throat and they were more like illustrations." Baker says that due to the ultra-realistic detail on the torn-out-throat makeup, Dianne got very depressed. "He was just kind of sinking lower and lower in the chair and just looking like he was gonna cry. It's like, 'What's going on, Griffin?' And he's like, 'This is my big film break, and this is what I'm going to look like, and nobody's going to look at me.'"

"My mindset in the chair and looking at myself in the mirror stayed pretty much the same every time I got into the makeup, which was I found it very disturbing," says Dianne. "My mother was ill at the time and she had suffered a tragedy, and I remember being terribly concerned that this would really shock her to see her son torn up like this, so I gave her lots of warning about it. But it was so real that I found

it kind of disturbing, like I'm looking at myself as a dead person." He adds of the later stages of his makeup, "I remember having to walk from a hotel in Piccadilly Circus to the movie theater through the streets of London, and I knew it was like so much fun for everybody else to see. People would want to take me into pubs on the lunch breaks near the studio... they would have loved to have somebody actually get a heart attack by looking at me. But I just didn't want to do that. I could see how it was fun for everybody else, but it wasn't really fun for me."

"He became more and more WALKING DEAD, and his makeup calls would get earlier and earlier," remembers Agutter. "You'd arrive at 6:30 in the morning and to be greeted by Griffin, who's already been there, with the flesh hanging off his face—it was pretty disgusting."

Of that especially memorable bit of dangling flesh on Jack during his first hospital visit with David in the movie, Baker explains, "That was just one of those kind of happy accident things."

To keep the blood looking fresh, what I would do is spritz it with a water sprayer before the takes, and the water would get on that little wiggly bit of flesh and give it a little more weight, and that's what caused it to wiggle like that. And it just was one of those things that was unplanned, and happened because it happened. A cool thing. I'm glad it worked out that way."

As the film progresses, Jack goes through several stages of decomposition, to the point that he's practically a talking skeleton in



**"He's like the master of ceremonies on his set; he's the host and you're a guest on his show."**

**- Naughton on Landis**



**"At that time, women in horror movies were not strong roles. You'd spend your time running and screaming, and that's about it, whereas Alex was very well written." -Jenny Agutter**

the porno movie theater scene, the location where David has his final transformation. A puppet was used for a more authentic look, and Dunne reveals that he was not pleased to be replaced by a dummy. "I was really bummed, and I was incredibly threatened by this narrative," he says. "And I made the point that I should run it, that I should do the hands, because I know what



Jenny Agutter and David Naughton's romance plays a central role in **AMERICAN WEREWOLF**.



gestures I would do. So they showed me how it worked, and somebody did the eyebrows and head movements, but I did the hands and, obviously, the voice, which I think turned out to be the best for the performance."

#### **ANATOMY OF A LOVE SCENE**

When Alex takes David to her London flat and confesses that she's "not in the habit of bringing home stray, young American men," we all know what will happen next, and **WEREWOLF** doesn't disappoint. That steamy love scene set many a pulse racing to the music of Van Morrison's "Moondance," but of course the reality is that filming it was as technical and unromantic as the majority of love scenes are in the history of film shoots. So how did that one manage to make people blush? "It's an editing-room job, more than anything," says Agutter. "It's not about recreating a great passion, it's about shooting something that looks

passionate ... I had to leave it in John's hands that he was going to do something good with it. I think I was probably reacting to my feet being massaged at one point. You know, you edit it together different ways, it looks different."

"Yeah, I was trying to get her to smile," confirms Landis of Agutter's natural response in what seemed like a pretty rare, innocent — a reaction used in an entirely different context. "I'm shocked she told you that!"

"I think day one is the perfect day to shoot a love scene," offers Naughton. "For one, you get it over with. Everybody's on their best behavior on day one. Nobody knows anybody. There's no history to speak of. And it's just, as they say, it's over and done with. ... And I was always thinking it must be much more difficult for ladies, because the crew is primarily men, so I didn't feel as self-conscious as I thought Jenny might. But she was a trooper."

#### **A BRAVURA TRANSFORMATION**

When the moon finally becomes full, David learns the hard way that he is indeed a werewolf. While the transformation raised the bar for special makeup effects and would become the

standard that all subsequent monster transformations would be compared to, Baker confesses, "It was nerve-wracking. I know [Landis] was counting on this transformation being kind of a showstopper, and I just hoped that it all was going to work. I was pretty confident. I mean, the tests worked out, but you still don't know how it's all going to work on the day." The scene was meticulously storyboarded and planned with the intention of having the camera focus on moment after moment, rather than one fluid transformation. The scene was also scheduled to be the last part of the shoot over the course of a week. Baker remembers, "[Landis] was very smart about it, and he said, 'We'll shoot the whole transformation in post-production. We'll have the wrap party, we'll keep Alex's apartment lit from when we worked before, we'll just leave it there. We'll come in with a much smaller crew, as a post-production shot. And you can have the whole day to do the makeup, and they'll come in at the end of the day, and we'll turn on the camera and shoot that part, and then we'll come back the next day, and do what you have ready for that day.'" We had a plan. So many movies now are made without plans.

"I was the only one working, and it would just be me in the makeup chair for hours," recalls Naughton of the transformation. "The first thing you

do is you sit down and they take your hands away. ... Now your hands are in these big paws and it just makes for a long day. Lunch time's going to be drinking through a straw, some kind of shake or something, and you're just constantly being bothered, pestered, teased up, not quite ready. 'Gee, it's gonna be a while.' You have to give yourself over to the process, and so that's what I was trying to do. You're watching the transformation right before your very eyes in the mirror — it's very interesting to see how Rick Baker's doing it and seeing his artistry. ... It's just a crazy collaborative effort that you're saying hopefully will be a big pay off."

"He was kind of at our mercy," says Baker with a laugh. "David was a great sport. The day that we did that stretched-out body, it took, was like ten hours of makeup. It was a ridiculously long time, and he's stuck in a hole in the floor with him leaning back, his shoulders on the floor, his head on the floor, but his ribcage arching back and into the hole in the set, with the whole stretched-out body stuck on — he's stuck there! ... I didn't paint a pretty picture of what his life was going to be. I try to be honest about what I'm going to do and what their life is going to be like. He knew what he was getting into and he's manned up about it."

Naughton reveals that he had nightmares during the course of shooting the film because the nature of it was so bizarre. "It was enough to be a little disconcerting. It's not like we're making this rollicking comedy. It does have an effect on you." He adds of the process, "We'd go out and shoot for a while and Landis, who was so unemotional about it, goes, 'Okay, we're wrapped!' And Rick would say, 'W-o-o-woah! I mean, this took six, eight hours to put on.' And Landis goes, 'Well, does it do anything else?' 'Well, no, that's about it.' 'Well, then we're wrapped!' And so Landis was just real cut and dry about that."

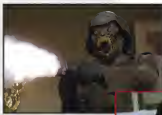
"He was an uptight," confirms Landis with his trademark enthusiasm. "It was very funny! Because poor Rick and David, they would start work at like two in the morning and then we'd all show up at seven and get our first shot

at eight, and then they'd go away for two hours and we'd shoot a piece of a puppet, then they'd come back, and then they'd go away for two hours. I think we were lucky to get three shots a day with David. ... He was a trooper! ... I don't think people realize how exhausting it is just to sit in a makeup chair for hours and hours having people gluing things on your face. And then wearing the stuff is very uncomfortable."

"It was just so anticlimactic for me to have worked on this thing for months, and you do a couple takes, and then we were done," says Baker. "It wasn't until we saw the movie. I took my crew to Westwood to see it with a real audience, and when the transformation happened, people just stood up and cheered. And

all went to a bit of a dive of a cinema, where he said, 'We're gonna go to a real cinema. We're gonna see a real audience in there.' Landis really, really wanted for David and myself to see it, particularly for the first time, with an audience who reacted the way he felt that they would react, which was to really be shocked by it, and really laugh at it, and really talk back at the screen and be fully involved." She adds, "I think it captures the imagination. That's what you really want to do more than anything with a film, is you want to carry an audience with you. And I think because the storyline is good, because the characters are really intriguing characters that people identify with, that's what pulls you through it. That's what you really enjoy."

"I thought it was really, really great," says Dunne. "I still jump out of my skin. ... I'm quite honestly not a horror movie aficionado, but I loved it because it was beyond just that. It was two kids you really cared about, who were really funny, who had this terrible thing happen to them. And then it goes on to a horrific experience, and it treats werewolves in a very



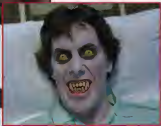
**ABOVE & RIGHT:** Nazi werewolves attack, and Naughton transforms in two of *AMERICAN WEREWOLF'S* killer dream sequences.

then it was like, 'OK. Now I got it. Yeah, yeah, it was worth all the work.'"

#### THE FINAL REACTION

"Seeing it done, it was quite moving to see the whole thing cut together," says Naughton of the final cut. "I would subsequently go to screenings and sneak in [just to watch] the audience reactions, and they were always so predictable. We knew exactly when they'd be literally jumping out of their seats. From the back of the house you could watch, and people would leap, and I'd go, 'Yeah! There's some really big scares in this!'"

"The first time I saw the film was when it was premiered in New York," recalls Agutter. "Landis insisted that we



kind of serious way. And seeing a kid have to go through that was good storytelling, you know? It wasn't just defined by one kind of genre." He adds, "There were a lot of critics that did not appreciate that. You know, it wasn't until *GHOSTBUSTERS*, I think, that people thought, 'Oh, isn't that amazing? How clever to do humor and horror together.' I went, 'Well, yeah, but it was done a little earlier.' That was always John's concept."



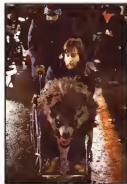




*"It was nerve-wracking.*

I knew [Landis] was counting on this transformation being kind of a showstopper, and I just hoped that it all was going to work." - Rick Baker





"I'm still frankly surprised it holds up as well as it does," says a candid Baker. "So many people still say, 'That's the best transformation ever, forget the CG stuff.' I get a lot of that. But I cringe at certain points of it, and there are things that I just know that we could do so much better now. The business has changed so much, and there's new materials, and there are people who are experienced in mechanics and sculpture and things that we just didn't have at the time. I mean, I'm still quite proud that we managed to pull it off and that still, 35 years later, people are talking about it."

"I always see the problems," says Landis. "It takes a long time for me to watch a movie of my own. There's scenes I like in all of my films, but I

just see the things that I wish had been different or better. I think Rick will not like that, but I really feel that I shove the wolf too much in the movie. I was very enamored of Rick's work; it was an amazing, that I think in the finished film you see the wolf too much. The best shot in the movie is the high-down shot after the guy falls on the escalator in the tube, and you're way high up shooting down and the wolf makes an entrance and it's like, 'Holy F---!' That thing is huge!" And you see it, but you don't really see it, you know? That's really the best."

#### A STALLED SEQUEL AND REMAKE OPTIMISM

A decade after WEREWOLF, Landis was paid by PolyGram to write a follow-up, but ironically it was not well-received. "I wrote a sequel that took place exactly 10 years after AN AMERICAN WEREWOLF IN LONDON that had almost the entire original cast, including the dead people," he reveals. "And [the exec who hired me to write it] was horrified by it. He just couldn't figure it out. He said, 'This is outrageous. Outragous!' But what was true was he would have had the same reaction to the AMERICAN WEREWOLF script... I gave them the money back, and I took the rights to the film back."

**ABOVE:** Landis readies Baker and his masterpiece monstrosity for the climactic scene in Piccadilly Circus. **RIGHT:** Baker brandishes his well-deserved first Oscar for Best Makeup in 1982.

Still, a modern-day remake of WEREWOLF remains a possibility, and Landis is very optimistic and philosophical about the prospect. "I realized that if someone does remake it or do a script or whatever, what happens if they do a good job? That's great! I mean, I think Cronenberg's remake of THE FLY is great, and Carpenter's remake of THE THING is great. So I think that you can do it. And if they fail, like I thought AMERICAN WEREWOLF IN PARIS was terrible, at just makes me look like a genius. So I'm in a no-lose situation. My AMERICAN WEREWOLF is there. It's available. You can watch it!"



## SEE YOU NEXT WEDNESDAY

From SCHLOCK and KENTUCKY FRIED MOVIE to THE BLUES BROTHERS and AMERICAN WEREWOLF, keen eyes will notice a recurring faux "film" that appears in Landis' movies, and it even comes up in Michael Jackson's THRILLER video, which Landis directed. "People are always disappointed when I tell them what it is," Landis says, explaining, "I wrote a script called SEE YOU NEXT WEDNESDAY. 'See you next Wednesday' is a line of dialogue from 2001: A SPACE ODYSSEY. And I wrote a screenplay that was fairly outrageous. It was kind of an autobiographical phantasmagoria. It was nuts. And it would never get made. It was probably terrible. But I've taken or stolen either scenes or gags or dialogue from it, and whenever I do, I make sure the screenplay gets a credit in the movie. So it's nothing metaphorical or anything. It's nothing profound. It just means I cannibalized it from an old script."



# GREAT WEREWOLF TRANSFORMATIONS

It's hard to talk about movie monsters without also debating the merits of CGI vs. practical effects, but let's table that argument for a moment and just appreciate some great lycanthropic transformations from film and television.

By Caroline Stephenson

While Season 2 stepped up with a better blend of practical and CGI effects, what fans love about the transformations is their nod to old-world lycanthrope lore: the werewolves in **HENLOCK GROVE** undergo a "shedding" of their human skin to reveal the fully formed wolf underneath. Viewers are not only treated to a litany of bloody-emerges-from-skin scenes (preliminary of **THE COMPANY OF WOLVES**), but also witness a shocking reversal in which Bill Stangord's character tears the wolf's jaws apart to pull a human Peter Rumanek out from within.



**BEING HUMAN**

Millennium FX—one of Europe's premier visual-effects teams—came together with makeup designer Marcus Whitney to create some **AMERICAN WEREWOLF IN LONDON**-inspired prosthetics for **BEING HUMAN**'s resident werewolf, George Sands (Russell Tovey). While the prosthetics and animatronics do a stellar job bringing the creature to life, it's the detailed description of the internal alterations that have really piqued fans' interest. "He [a human] should be dead within 30 seconds..." —George Sands

Though not technically a werewolf, "Evil Ed" transformation from wolf back to human is startlingly grotesque, and captivating. Headed up by visual-effects guru Richard Edlund (**GHOSTBUSTERS**), the makeup for the scene took nearly 18 hours to apply. To create the illusion of saliva, the crew poured what they thought was Methylcellulose into actor Stephen Geoffreys's mouth, but it turned out to be prosthetic adhesive, which was actually gluing his mouth shut.



**TRICK 'R TREAT**



**THE WOLFMAN**

How does Rick Baker top Nimrod? **Beside a Darker Transformation** displays subtle

and noticeable differences that pay tribute to Baker's original **AMERICAN WEREWOLF** tour de force, yet expand upon his brawny concepts—more bone-cracking contortions, painful separation of teeth and digits, pigment playing, and tongue lashing—with a final look that resembles Lon Chaney Jr.'s angrier, more steroid-soaked brother.



**HENLOCK GROVE**



**FRIGHT NIGHT**

One of the more surprising (and sexy) transformation scenes comes to us from the much-loved horror anthology **TRICK 'R TREAT**. Just when we think Anna Fuguro's character has fallen prey to a serial killer, the pack of beauties are revealed to be the beasts themselves. With the help of Topopolis Studios, who brought you the **UNDERWORLD** werewolves, the ladies shed their human skin to feast upon the poor love-struck souls who had followed them to "Sheep's Meadow."

# A PLANET NO LONGER FORBIDDEN

By David Kiehl

Much has been written about the science-fiction classic film *FORBIDDEN PLANET* in the past 46 years. While audiences feature have analyzed the film's obvious connections with Shakespeare's *THE TEMPEST*, film books have been written about the film's groundbreaking special effects and its first-ever use of an entirely electronic score. The character of Robby the Robot has been plastered on beach towels, greeting cards, coffee mugs, and underwear. The names of stars Walter Pidgeon, Anne Francis, and Leslie Nielsen are well known.

The film is even mentioned in the opening to *THE ROCKY HORROR PICTURE SHOW*. You just don't get any more iconic than that.

*FORBIDDEN PLANET* has been acknowledged for paving the way for such fare as *STAR TREK*, *STAR WARS*, *SPACE 1999*, *TRON*, *E.T.* and all things *BATLESTAR GALACTICA*. It was the first major feature film to take place entirely on a world other than Earth. It was the first major feature film to introduce the concept of faster-than-

light travel in a spaceship built by man. It was the first major feature film to portray a man dominating a tiger in mid-leap.

All of this is well and good, but to understand the true joy and genius of *FORBIDDEN PLANET*, one must delve deep beneath the surface—and I don't mean 7,000 levels down into the bowels of ancient Krill technology. See, the film could just as easily have crossed all of these lame off of science-fiction's bookish list and still have a movie movie. What *FORBIDDEN PLANET* did that no Sci-Fi movie had done before was take the genre seriously. They cared, and it showed.

In his 1956 *New York Times* review, film critic Bosley Crowther said, "Faster your seat belts, fellows. Get those space helmets clamped to your heads and hang on tight, because we're taking off this morning on a wonderful trip to outer space." He then goes on to give away the entire movie without posting any spoiler warnings—thereby removing the need for anyone to actually follow him on this wonderful trip to outer space and actually see the movie. Along the way, however,

he pinpoints just about every aspect of the film and finds out pretty much everyone who had any thing to do with the making of it.

Why did the movie reap such praise? Before *FORBIDDEN PLANET*, science-fiction bad guys were just rubber monkeys or men with bad hair. "Come to think of it," a lot of Sci-Fi bad guys were *FORBIDDEN PLANET* bad guys: rubber monkeys or men with bad hair, now. The hero had a very good, the bad guy drooled and often ate people, and the only woman on screen did a lot of screaming and/or fainting. *FORBIDDEN PLANET* changed all of that.

First, it cast Nielsen as the hero, despite knowing full well that he would eventually be famous for slapstick comedy and not being called Shaggy in *AIRPLANE!* Then Captain Leslie lands on a planet along with his ship of vinyle, a young man who has on a seat so much as a *Playboy* magazine in two years. They meet Dr. Morbus and his daughter—an absolutely gorgeous Anne Francis who has never kissed anyone and is interested in trying it out as a biological

experiment. Then people start to die.

OK, maybe that doesn't sound all that different from the B-movie junk that came before, but stay with me. First off, throw into the mix a a goddamn 500-odd long-lashed civilization who for some reason left all their fancy, apparent behind when they vanished. Second, there's Robby

the Robot, who is so courteous and loyal and useful that he saves lives across the country and their families to get them out for Christmas. And finally, there's the true villain. I am tempted to place spoiler warnings here but, well, the film is 60 years old, so if you haven't seen it by now it's your own fault.

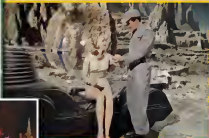
The villain is the lid—an invisible creature that represents the primal evil existing in us all. It is masculine and powerful and violent and cannot be defeated. And it is us. That is so totally deep. After watching *FORBIDDEN PLANET*, you can't help but come away feeling disgruntled at how we're all such horrible people. The only way to get out of this funk is to watch something uplifting, like *ALIENS* or *STARSHIP TROOPERS*—just to remind yourself

that humanity still rocks.

Besides the sophisticated bending of the Sci-Fi character rules the movie was revolutionary, in a number of other ways. Captain Leslie has a ray gun and saves the day, yes, but not by shooting anything. Walter Pidgeon's scientist is of the "mad

science" yes, but rather than laughing about chewing the scenery, he's calm, charming, and sensible. Anne Francis does some screaming, yes, but ends up using her keen intellect and cool demeanor to devise a clever plan of genetically engineering a mutated strain of... no. Not really. She





**ABOVE:** Anne Francis in a publicity still with Robby the Robot, and being social in **FORBIDDEN PLANET**. **LEFT:** The dangerous Id attacks.

into the dustbin of movie history until rescued by film geeks who slowly but surely realized what a prize they had found — a truly groundbreaking science fiction film that deserved to be remembered and enjoyed by future generations for years to come. It dared to treat science fiction as a serious genre years before anyone else did, and that, more than anything else, has allowed it to stand up to the test of time. 📺

swims naked in a lagoon in one scene. What? It was the '50s.

Over the decades, there has been murmurs of a remake, but none has ever come to fruition. Which is probably just as well, because at its core, a **FORBIDDEN PLANET** remake has the potential to be turned into an exciting, science-fiction action/adventure film with cardboard characters and plenty of opportunities to blow things up. Robby the Robot (Seth Rogen) could go insane and start dissecting the crew. Dr. Morbius (Morgan Freeman) could arm his home with a series of "Blood Banker" bombs that take out one or two of the ninjas before the Captain (Chris Hemsworth) manages to disarm the weapon by taking off his sweet-stained shirt. Instead of being a manifestation of the evil that exists within all men, the Id could be some horrific, non-cutey CGI monster loosed from the depths of hell and voiced by The Rock.

The Anne Francis character (Jennifer Lawrence) would probably still swim around naked.

Luckily, we have thus far been spared much blasphemy. And finally, there is no need. The original stands just fine on its own. The effects may seem a little crude by today's standards, but they hold up, and for a 60-year-old film it moves at a surprisingly fast pace.

**FORBIDDEN PLANET** was a mild success when it opened in 1956, and was then more or less dumped



# FOUR FAMOUS ROBOTS

So many robots in the history of film and television, so little space/time. Using a very unscientific method, we've singled out four favorites based solely on mass popularity.

## Gort

The mighty metallic Gort was the secret weapon of the peaceful visitor Klastu (Michael Rennie) in *THE DAY THE EARTH STOOD STILL*. Silent, silver, and nine feet tall, Gort could vaporize Earth's greatest army with a single laser beam, demonstrating that perhaps the best weapon mankind possesses is restraint.



## Robby the Robot

With his whirling domed cranial innards and synthetic voice, *FORBIDDEN PLANET*'s robotic star seemed to step straight from the pages of pulp Sci-Fi. Voiced by Marvin Miller, the 7-foot mechanical servant of Dr. Morbius and fan-favorite robot proved so popular that he starred in a completely separate big-screen romp in 1957: *THE INVISIBLE BOY*, and made multiple TV show cameos.

## Robot B-9

"Warning! Warning! Danger Will Robinson!" The iconic robot from *LOST IN SPACE*, memorably voiced by Dick Tufeld, owes much to the popularity of Robby the Robot in terms of his appearance, and the two even crossed paths on the linen Allen-produced TV show, where they grappled in combat.



## C-3PO, R2-D2 & BB-8

C-3PO and R2-D2, the lovable droid duo of *STAR WARS*, were joined by brand-new, spherical companion BB-8 in *STAR WARS: THE FORCE AWAKENS*, and the three are now inseparable. Communicating with an endearing set of beeps and whistles when not being translated or interrupted by protocol droid C-3PO (voiced by Anthony Daniels), BB-8 is clearly the breakout star of the franchise.



# TOVAH FELDSHU'S WALKING DEAD DIARY

WRITTEN BY GERRY CALLR  
INTERVIEW BY DAVID WEINER





As if every episode isn't already at a fever pitch, **THE WALKING DEAD** sure likes to match up the tension for its annual mid-season finale to ensure the ultimate cliffhanger. The hopes and dreams of building a better tomorrow within the enclosed walls of Alexandria came crashing down. Literally, as the walkers broke through and our heroes were sent scurrying in November. Sadly, Alexandria's tough matriarch Deanna Monroe caught a nip of the ol' zombie tooth in the process, and for those who watched the final moments of that mid-season finale, Deanna appeared to go out in a raging blaze of glory. Or did she?

Tovah Feldshuh, the veteran actor of stage and screen both big and small, tells *Famous Monsters* that while the outlook at the end sure looked grim, we can't count her out completely. "Don't forget, just like in the great Greek plays, you don't see me die yet, so you may not be done with me," proclaims Feldshuh. "We don't know. Maybe I'm the one person who's got the resistant strain, just like those people that couldn't get AIDS. Remember that? How peculiar that was, and wonderful that was?"

When **THE WALKING DEAD** returns to play out the rest of Season 6, perhaps more will become clear in terms of Deanna's deconstruction. But either way, Feldshuh admits that she took her turn of events with a grain of salt because no one's future is certain on the hit AMC show any way. "It's a brilliant job and I would love to live forever, but, as you know, everybody comes on **THE WALKING DEAD** to at one point die," she says. "Death seems to play no favorites on **THE WALKING DEAD**. Of course, except for Daryl!"

Feldshuh based a portion of her strong character on none other than Hillary Clinton, whom she first met as First Lady, and then again as a senator from New York. "She did very well by us, and she also met my children,



**THIS PAGE:** Tovah Feldshuh as Deanna in crisis mode; Rick (Andrew Lincoln) and Carl (Chandler Riggs) sport stop ponchos in the mid-season cliffhanger. **OPPOSITE PAGE:** Tovah takes aim as Alexandria falls.



and she was incredibly brilliant, so I based some of my experience with her on the experience I wanted people to feel about Deanna Monroe," says Feldshuh. "That she was a worthy, worthy leader."

Tovah's story of her time working on the set of *THE WALKING DEAD* is right in line with everyone else who has raved about the extra-special production experience. Perhaps the welcoming atmosphere of the crew and the encouraging, collaborative nature of the cast stems partially from the fact that pretty much anyone who enjoys screen time could be experiencing their final days on the show. "The most important psychological aspect of working on *THE WALKING DEAD* is the loving atmosphere of the set," describes Feldshuh. "I don't think I've ever been in an artistic community that was less appropriately judgmental and more loving. Just more open-armed—if you're with us, we love you. I don't think I've ever been on a set that was quite as extraordinary in that one way in my entire artistic life. That's saying a lot."

Still, getting that ominous character termination message from showrunner Scott Gimple to inform you that your

alter ego will meet an untimely end is no fun. But Feldshuh explains that the experience was full of dignity and respect. "As he breaks the heart of every player [that gets the sad news], he says, 'We love you. You're wonderful. Thank you so much. Thank you so much.' I couldn't fully take it in because, naturally, I thought it was too soon. But every actor thinks it's too soon if they're on a job they love."

Feldshuh volunteers that her days on the *WALKING DEAD* set taught her a few great lessons that she will carry with her forever. "If I have the privilege of heading other companies again, let us say on Broadway, or wherever, I will be that much better a leader myself. It was outstanding. We had a lead player [Andrew Lincoln] who would get to the set early so he could bug everybody. He would come to the set to see my work. He came one day and he wasn't working. I said, 'What are you doing here?'" He said, "I wanted to witness your work." And on the day that I had to meet what looks like my demise, everybody came to the set. Everybody. All the players, whether they worked or not. All the principals showed up to wish me well, to be next to the monitor. It was amazing!"

Faced with certain death, Deanna

managed snuffing herself out before allocating those precious bullets for a few walkers to help her friends survive. Reflecting on her character's final screaming moments, Feldshuh points out, "It was a bloodcurdling ad-lib. It wasn't in the script, of course. And I just let it rip and the whole set froze. And then they kept it. But when I look at it, I think of the samurai movies. I think of *Kurosawa*. I think of the great Asian movies and the great warriors, or in *Retorna* in New Zealand, the Maori, how they scared the enemy by opening their mouths, sticking out their tongues — you know, the very famous Maori warriors. So that's where my head goes. It was very interesting."

The actress points out that while her time on the show itself may be gone, her involvement with *THE WALKING DEAD* has been extended indefinitely due to the phenomenal popularity of the show. "This weekend I go to the Walker Stalker convention," she explains. "I've been invited even for next year, so the shelf life of your participation far extends beyond whether you're breathing or not breathing on *THE WALKING DEAD*. It's a phenomenon. This is a completely new fan base for me. I

## "DEATH SEEMS TO PLAY NO FAVORITES ON THE WALKING DEAD."





**ABOVE:** Tovah rehearses a scene with *THE WALKING DEAD* director/exec. producer Greg Nicotero. **OPPOSITE:** The walkers invade Alexandria.

just did AGING IS OPTIONAL — of course, God, I hope it is — I just wrote a new act, a nightclub act, and we sold out in New York. I have a whole new fan base with tattoos and nose rings, so it's pretty crazy."

Feldshuh's fortunes continue to flourish. She followed her televised mid-season *WALKING DEAD* climax, with an catering song and dance, literally the next night, on *CRAZY EX-GIRLFRIEND*, as Rachel Bloom's mother. "It was one of those things where you said, 'My God, what did I do right in my life to deserve this opportunity?' I had been told that the bell was tolling for me on *THE WALKING DEAD*, and like any normal person I was hardly doing an Irish jig. And then I got the flat-out offer to come play her mother in a three-episode arc. ... I relished it because it came on the heels of the sadness of episode 608. And it's funny, I did three episodes for Rachel Bloom, but the highlight episode is 108. So 608 was the bell tolling for Deanna in *WALKING DEAD*, and 108 was the Christmas show for *CRAZY EX-GIRLFRIEND*. So that seems to be my lucky number combination."

The appreciative actor concludes of her AMC experience, "It was a

great privilege to be part of *THE WALKING DEAD* and a great privilege to play Deanna. Whenever I sign an autograph, I sign always 'With Hope.' And that's how I felt with this. She really had hope in a civilized world and she was not going to relinquish that P.O.V. That was her motto. And may we always have hope in the light of what's going on in this country. ... The world has gone mad. And that's part of the reason, sadly, *WALKING DEAD* is so successful. Because we are all going to die, and the question is: How are we going to live our lives until that moment? At what level of humanity can we capture and disseminate from ourselves until then, until we leave our bodies?"

And at the suggestion that Deanna's final moments were indeed the final nail in the coffin for that character, Feldshuh quips, "As I said on *THE TALKING DEAD*, 'Who do I have to sleep with to get a flashback?'"

*THE WALKING DEAD* returns to complete the second half of Season 6 February 14.

Interact with Tovah Feldshuh on Twitter @TovahenthaV

## AMC *THE WALKING DEAD* THE POP-UP BOOK

**FEATURES 5 SCENES WITH  
OVER 20 TERRIFYING POPS**



**WATCH THE TRAILER**



**AVAILABLE WHEREVER  
BOOKS ARE SOLD**

**INSIGHT EDITIONS**

© 2014 Insight Editions LLC. All rights reserved. The Walking Dead® and AMC® are trademarks of AMC and are used under license.



# OF METAL AND MONSTERS

HEAVY METAL ICONS CHARLIE BENANTE AND CARLA HARVEY TEAM UP FOR SOME KILLER ART

BY ED HENNING

The bond between monsters and metal music has a long and very rich history. In the '70s and early '80s, acts such as Black Sabbath, Dio, Iron Maiden, Alice Cooper, The Misfits, The Ramones, and KISS were blending their music with horror elements to great success. The two worlds have always shared a common thread in that they both work to elicit strong, visceral emotions from their audiences. Fans of metal and monster alike enjoy the adrenaline rush that accompanies each art form. But the connection between the two is far deeper than shared emotions and a common fanbase. In the pages of *FM*, we've documented time and again the love and respect that world-class musicians have for classic horror cinema. It is not just something they've used to fuel their music; monsters often occupy a place of importance in a musician's life, one that began even before their relationship with music. From Kirk Hammett of Metallica and his *Fury*-esque collection of monster memorabilia to Anthrax's Scott Fin and his show *BLOODWORKS* that's dedicated

to the art of practical monster effects, classic creatures have fueled the creative development of some of metal's greatest legends and manifested itself in many different ways.

For Anthrax drummer Charlie Benante and Butcher Babies vocalist Carla Harvey, it was more than just music that created a bond between them. Their shared love of monsters has not only inspired them professionally, but has led the pair to create art based on the sub-screen's greatest terrors. Harvey, who was a monster fan prior to forming her band, developed her love of monsters out of personal tragedy. She remembers, "It started with real-life experiences with death. I had a lot of death as a child and it really affected me in a kind of strange way. I became fascinated with death and looked for it all around me. One of the first horror movies I saw was *THE THING*. The scene where the dogs are being eaten really drew me in. The scene made me really uncomfortable, which made me even more fascinated with it, and drew me even more to horror. I wanted to feel that way more often and understand

why I felt that way."

And while Harvey's love of monsters came from loss, Benante recalls has somewhat lighter exposure to the genre. "KING KONG. That would be the first real monster movie that I was attracted to. I watched it every time it was on and had posters all over my room. The look, everything, was amazing. My mom bought me a Super 8 camera so I could make my own KING KONG. I read *Jeepers Meepers* and books about Ray Harryhausen so I could learn stop-motion animation. The next movie to make an impression, I saw by accident. We went to the drive-in for a double feature to see *WILLARD*, about the rat, not knowing the second movie was *NIGHT OF THE LIVING DEAD*. That movie terrified me. I became consumed with zombies as if it was real and could happen. From then on I loved everything horror and monster-related. I got a subscription to *FM* and that was it. I love being scared."

Having both been attracted to painting and drawing, the two friends' artistic endeavors can be traced back to their

monstrous roots as well. Harvey remembers, "When I was young I would sit in my room reading comics and listening to Patsy and Artie, and I'd draw all day. I was such an angry kid that I expressed myself through my art, gutting the monsters that I had in my life through my artwork. And I loved vampire comics. I was fascinated by them. So I would draw my personal demons and draw the vampires. I love traditional comic art, so I do a lot of pencils and ink. I work a lot with Copic markers. I've always dreamed of being a comic artist. I've also been working with acrylic paints recently. It's been a very peaceful experience for me."



**ABOVE:** Benante and Harvey's half Frankenstein's Monster/half Bride art collaboration. **LEFT:** A look at one of Harvey's SOUL SUCKA sisters with art by Anthony Lee Winn.



Benante's connection to art has its roots in his family. "My mom and her side of the family were really into art and music, and I picked it up really early," he explains. "I started to develop a really strong sense of art when I was 10. I was always doodling. When I got older I started painting album covers on my friends' jackets with acrylic paint, and I had a crazy attention to detail. And everything I did was always somehow related to horror. I've always been into acrylics and pencils, but Carla got me into the Copic markers, which I really love. And the first thing I did is the piece I'm working on with her. It's half Frankenstein's Monster and half Bride. I'm doing the monster and she's doing Bride. When I do this stuff I lose all track of time."

In fact, Carla's love of horror played a large role in the formation of her band, Butcher Babies. "My favorite has always been Leatherface from the original TEXAS CHAIN SAW MASSACRE. Gore doesn't faze me. I was a scientist. But the suspense of that movie is amazing. When my band started we were very influenced by our horror. We were covered in blood and had a blood-squirting bass that malfunctioned all the time and would cover the venues in blood. We had horror makeup and severed body parts that we got from a movie prop warehouse that we'd put all over the stage. We're into authenticity. We don't do anything we don't love."

Consequently, Benante's love of monsters has always had a more subtle role in his music. "I never did it in a conscious way because I felt early on that Iron Maiden did it the best with Eddie. It's the greatest mascot in the history of metal. How can you top that?" But Scott [his guitarist for Anthrax] has a huge love of Stephen King. And I've dabbled in King. We came together with our "Among the Living" cover where I wanted to show the evil in humanity, this figure in the crowd just waving his hat showing that evil is amongst us all. The image ended up being from POLTERGEIST 2. The character Kane, played by Julian Beck, I wanted his features on the cover." And while Anthrax

became the base of guitars worldwide, Benante never got the outrage. "I'm really, that's what people didn't understand. We were just kids writing about what we loved, writing songs about killing zombies. It was funny to us. We didn't put too much emphasis on it."

While the duo will likely always be known for their music first and foremost, that hasn't kept them from chasing their other passions. Harvey recently wrote a vampire comic called SOUL SUCKA, a first-paced mix of monsters and '70s blasphemy with art by Anthony Lee Winn. Benante has started his own coffee label, Benante's Blend. Originating from a pro-wrest team-up with Megadeth lead singer Dave Mustaine, Benante has developed his own proprietary coffee line that came from his quest in attaining the perfect cup of joe. Each has taken their love of scenes and used it as inspiration in other aspects of their lives, proving once again that watching an obscene amount of monster movies and TV shows not only isn't bad for you, but can lead to a life full of adventure and thrills of adoring fans.

*Charlie can be heard on Anthrax latest album "For All Kings," available March 2016. For more go to [charliebenante.com](http://charliebenante.com)*

*Carla is currently touring with Butcher Babies in support of their latest album "Take It Like a Man." For more go to [carlabenante.com](http://carlabenante.com)*

# THE NUTTY PROFESSOR OF FRIGHTOLOGY

A Q&A WITH CARTOON STRIPPER MARK TATULLI

BY CAMERON HATNEWAY

While our comic imprint American Gothic Press is constantly churning out new horror comics month after month, the need for horror comics on a daily basis is a tad scarce. These of us who still read the newspaper find ourselves peering for that nugget of macabre newspaper goodness; something to make us laugh that much sated in the comics section amid a sea of obese cats addicted to lasagna and family cruises. That's where cartoonist extraordinaire Mark Tatulli comes in. For almost 20 years, Tatulli has been illustrating comics daily for newspapers around the world, entertaining readers with both *HEART OF THE CITY* and *Liō*. The latter focuses on a boy, genius, Liō, and the ongoing mischief he gets into. Tatulli is one of us, a Monster Kid, and it's definitely apparent throughout the strips. A unique element of *Liō* is the lack of dialogue. It's refreshing to have the illustrations tell the story, which also makes it accessible to all ages. The storytelling and themes Tatulli touches on in *Liō* reminds me of a blend of *CALVIN & HOBBS* and *Sergio Aragonés*, but it never feels like he's copying either: it's his own delicious beast.

In addition to maintaining two daily comic strips, Tatulli is also the creator of the young adult series *DESMOND PUCKET*, a character that considers himself to be a "Professor of Frightology" and "Master of Monsters." His adventures in junior high consist of concocting homemade special effects, monster makeup, and pranks galore. With Tatulli's third book, *DESMOND PUCKET AND THE CLOVERFIELD JUNIOR HIGH CARNIVAL OF HORRORS*, out this month from Andrews McMeel Publishing, the "comic stripper" spared a few minutes from his extremely hectic schedule to talk all-things monsters, horror, and pranks.

**Famous Monsters:** So you're a self-identified Monster Kid. Do you remember what issue of *Famous Monsters* was your first?

**Mark Tatulli:** I do remember my first issue of *Famous Monsters of Filmland*. It was the WESTWORLD issue, with Val Dwyer as the gumballer on the cover, circa 1974. I remember being obsessed with that issue to which I was in 6<sup>th</sup> grade. In the days before home VCRs, HBO was a godsend. I watched WESTWORLD whenever it was on. And I found that issue of *Famous Monsters* in a second-hand magazine store. From then on I was hooked. I loved *Famous Monsters* for the stories on new monster movies and old ones. But almost just as much, I loved the ads. I got my first STAR WARS action figure through *Famous Monsters* (the storekeeper had to get it for me). It was also because of *Famous Monsters* that I recognized the Michael Myers mask in HALLOWEEN as a painted Captain Kirk mask. *Famous Monsters* sold Kirk and Spock masks. I never looked at them the same way after that!

**FM:** When *Liō* first graced the funny pages back in 2006, there wasn't another comic strip like it. What were your influences growing up? What macabre things happened in your childhood that made you who you are today as a storyteller?

**MT:** Mostly I was influenced by artists that were slightly off-kilter. I loved all the old *Nod* magazine artists and their irreverent scenes of humor. I also used to sneak off with my father's copies of *Playboy* and *National Lampoon*. There I could find Gahan Wilson's wacky, funny, highly detailed cartoons. Or the work of Charles Addams and Edw. Gorey, which I would have to find at the library. I loved comics and cartoons that appeared to be doing something wrong, breaking the rules. Comics that didn't care if they were scaring you or grossing you out. Also a big influence were the movies I watched. Anything with an end-of-the-world theme or man's meddling with things he shouldn't (especially gone wrong) I loved. THE DAY THE EARTH CAUGHT FIRE, THEM, WHEN WORLDS COLLIDE, THE MONSTER THAT CHALLENGED THE WORLD, WAR OF THE COLOSSAL BEAST, FOOT OF THE GODS, EMPIRE OF THE ANTS, CLOSE ENCOUNTERS OF THE THIRD KIND, STARSHIP INVASIONS. I loved all that stuff. And when *Famous Monsters* would examine these films, full of pictures, I was in my glory.





**FM:** We love it anytime Lilo interacts with monsters, which is quite frequently, and in the strip you have a variety of different creatures. Is there a certain type of monster you enjoy illustrating the most, whether it be for the challenge or the overall look?

**MT:** I just like drawing monsters, the weirder the better. I like many eyes, tentacles, and arms. Darken and ratchapen both providing firm back gears. Bubbly skin and scales. Horns and hairy spots. I like it all.

**FM:** Along with your other comic strip, **HEART OF THE CITY**, you're illustrating over 700 strips a year. If you have any free time, what are your favorite go-to movies or books? Surely you can claim something you are reading or watching as "research" for upcoming strips?

**MT:** I do like Stephen King books and graphic novels. I love a Sci-Fi movie, especially the stuff from the '50s, '60s, and '70s. And believe it or not, I'm a Charles Dickens fan. I think if he could draw, he would've been a great comic stripper. His characters are very cartoonish in a good way!

**FM:** Freddy vs Jason, Alien vs Predator, Ash vs Evil Dead. Who would be the perfect nemesis for Lilo to challenge?

**MT:** I don't think Lilo would have a nemesis of the monster/alien variety. He goes along with them all too well. I think mostly, Lilo's nemesis are the cartoon characters that have a chunk of their time in the newspaper comics pages.

**FM:** Apart from the comic strips, you've partnered with Andrews McMeel Publishing for a line of young adult graphic novels, the **DESMOND PUCKET** series. Desmond Pucket is definitely a Monster Kid after our own hearts, with his special effects and prankster expertise. What drew you to the characters, and what's been your experience with special makeup effects and the like?

**MT:** Desmond is the kid I wish I was in junior high. He's a lot like I was, just smarter and more clever. I was always fascinated with monster scary effects and makeup. And my younger sister was usually the unwitting subject of my latest monster creation. I loved Lon Chaney and how he could transform himself. I had a Dick Smith Homer Makeup kit in the 1970s and it got quite a workout. *Famous Monsters* actually put out a longer makeup handbook back then, and I pored through those pages endlessly. And I loved making haunted houses in my garage or bedroom. I was really into special effects and creating horror shows — as much as my mom would let me get away with.

**FM:** The third book in the series, **DESMOND PUCKET AND THE CLOVERFIELD JUNIOR HIGH CARNIVAL OF HORRORS**, is out this month. What mischief will Desmond be getting himself into this time around?

**MT:** This time he will be creating his own haunted house and frights for his school's annual "Carnival of Horrors." All for a good cause, to save the school librarian's job! But his crush's brother Keith is back to cause mayhem and try to stop Desmond at every turn.

**FM:** It seems the antagonists of the series, **Principal Needles** and **Desmond's** own older sister, are constantly trying to foil his pranks and plots. Did you have similar experiences in junior high with your own family members and teachers?

**MT:** No, but I remember being terribly afraid of my junior high school's disciplinarian. So that kept me from acting up at school. But when I got home, the monster planning and construction was on. A fun little target was a house or my sister would have a slumber party. Then I would pull out all the stops and the girls would usually end up running screaming from the house. And that would end with me getting into lots of trouble, and so I

would chill out... until the next thing!

**FM:** How long do you plan on making the **Desmond Pucket** series?

**MT:** As long as kids want to keep reading them, I'll keep writing them!

**FM:** Do you see Lilo and Desmond getting on like two peas in a pod?

**MT:** Lilo and Desmond exist as two different-though-paired worlds. I think if they met they'd be friends and Desmond might even mentor Lilo. And I think Lilo could show Desmond a thing or two as well!

**FM:** Besides Lilo, **HEART IN THE CITY**, and **DESMOND PUCKET**, what other future projects are you working on? I almost feel with the amount of work you're taking on, you must have made several chances of yourself that we just don't know about.

**MT:** I have two children's picture books from Roaring Book Press coming out, one (**DAYDREAMING**) in Fall of 2016 and another (not yet written) in 2017. I also just started writing a graphic novel, so I'm excited to see where that goes. It's a lot of work, but I love having a creative and curious job. And the anxiety and creep stuff is all going on the cake! 🍰

*Follow Mark Smith on Twitter @marksmith*



EXCLUSIVE  
PREVIEW

# IRWIN ALLEN'S **LOST in SPACE**<sup>®</sup>

## THE LOST ADVENTURES

### "THE CURIOUS GALACTICS, PART 1"

Original teleplay by **CAREY WILBER**

Edited and adapted by **HOLLY INTERLANDI**

Art by **KOSTAS PANTOULAS**

Colors by **PATRICK MCEVOY**

Letters by **MARSHALL DILLON**

Covers by **STEVE STANLEY, RC ARADIO, and  
PATRICK MCEVOY**

LOST IN SPACE created by **IRWIN ALLEN**

Somewhere in the Irwin Allen Archives, two unproduced LOST IN SPACE episodes have been hiding for nearly 50 years. Starting in March 2016, American Gothic Press will be publishing these teleplays for the very first time as comic books, and we've got your first exclusive look right here in the pages of FMI! In "The Curious Galactics," John Robinson, Will Robinson, and Major Don West are out on a radar expedition when mysteriously unseen forces begin to manipulate their surroundings. But what began as curiosity from a couple of aliens might just lead to the three men never finding the Jupiter 2 again. Check out the first four pages from LOST IN SPACE #1, available in March!



"Lost in Space"® and its characters and designs are © Legend Pictures, LLC. Licensed by Synthesis Entertainment. All rights reserved.





SOMEWHERE NEAR  
ALPHA CENTAURI.



HOW MANY  
MORE RADAR  
STILES ARE WE  
GOING TO SET  
UP DACT?

ONE  
TOMORROW  
THEN YOU CAN  
HEAD BACK TO  
JUPITER 2.



IT'S BEEN FUN  
US WHIM OFF BY  
OURSELVES FOR  
A CHANGE.

Tired  
of women  
will?



THEY'RE  
ALL RIGHT  
EXCEPT

WELL, THEY DON'T  
KNOW WHAT'S  
IMPORTANT  
AND HOW  
TO GET IT

SO  
ON

WELL,  
MUCH IS MORE  
IMPORTANT.

WORTH AN  
ELECTRONIC REPLY  
TO FIND BACK A  
DOWN IN EFFECT OR  
WASTING REPLY  
YOUR EARS?



WASTING  
REPLY YOUR  
EARS OF  
COURSE

AIN  
CAREN YOU  
LISTEN







TO BE CONTINUED...  
FIRST ISSUE ON SALE MARCH 2006



## MONSTER WORLD



Issue Three



Issue One

## PROJECT NEMESIS



ISSUE FOUR

ORDER ALL OF OUR COMICS AT THE FOLLOWING RETAILERS:



[www.comixology.com](http://www.comixology.com)

amazon

[www.amazon.com](http://www.amazon.com)



[www.captainco.com](http://www.captainco.com)



@AGPMONSTERS



/AGPMONSTERS



/AGPMONSTERS

FAMOUS  
MONSTERS

[www.famousmonsters.com](http://www.famousmonsters.com)



SILVER

FESTIVAL

FILM. HORROR. SCI-FI. WINE.



30TH ANNIVERSARY OF  
AMERICAN HORRORFEST IN  
LONDON  
JOHN LYNCH &  
BRIK SAKIS

DAVE'S SCREAM  
FESTIVAL  
MARCH 4-6

WES CRAVEN  
TRIBUTE

MARCH | ROXY STADIUM 14  
4-6, 2016 | 85 SANTA ROSA AVE | SANTA ROSA, CA 95404



/SILVERSCREENFEST



/SILVERSCREENFEST



@SILVERSCREENFEST

MONSTERS

# Come Scream With Us!

By Harker Jones

The stars will be out from March 4th to the 8th as Famous Monsters of Filmland presents the annual SILVER SCREAM FILM & COMIC FESTIVAL. We'll be celebrating the best in horror and Sci-Fi in Santa Rosa, California — wine country — where the cabernet will pour like blood!



**BELA LUGOSI JR. | RICK BAKER | JOHN LANDIS | DARICK ROBERTSON | HEATHER LANGENKAMP**

**And other surprise guests!**

It's the 35th anniversary of *AN AMERICAN WEREWOLF IN LONDON* and iconic director John Landis (*THE BLUES BROTHERS*, *ANIMAL HOUSE*, *TWILIGHT ZONE: THE MOVIE*) and seven-time Oscar-winning makeup artist Rick Baker (*STAR WARS*, *MEN IN BLACK*, *X-MEN: THE LAST STAND*) will be on hand to discuss the hairier aspects of creating a lycanthropic classic.

Seasoned comics artist Darick Robertson, who has worked with Marvel, DC, and Vertigo, will discuss his storied comic-book series *THE BOYS* and *TRANSMETROPOLITAN*, the last of which has been lauded as one of the best graphic novel series of all time by the likes of *Wired* magazine.

We'll host a posthumous tribute to Wes Craven — who kept us up with classics like *SCREAM*, *THE LAST HOUSE ON THE LEFT*, and *THE HILLS HAVE EYES* — with the leading lady of what is likely his greatest creation, the 1984 masterpiece *A NIGHTMARE ON ELM STREET*, supreme scream queen Heather Langenkamp. And Bela Lugosi Jr. will share stories of his legendary father, Bela Lugosi.

We're not just honoring the stars, though: We also want to honor YOU and make YOUR Screams come true. After fighting our way through an avalanche of your submissions, we've painstakingly winnowed them down to the best of the best and will be presenting awards for:

- |  |                                  |
|--|----------------------------------|
| • Best Feature Film                      | • Best Graphic Novel             |
| • Best Short Film                        | • Best Graphic Novel Script      |
| • Best Screenplay (feature and short)    | • Best Graphic Novel Concept Art |
| • Best Animated Film (feature and short) | • And many more!                 |

In addition to the panels and the awards ceremony, there will be celebrities, screenings, parties, and much more! So come out to beautiful Sonoma County. Support your peers. See some stars. Stomp some grapes. Make some friends. Scream some screams.

**For tickets, info on location and lodging, and all of the gory details, go to [SilverScreenFest.com](http://SilverScreenFest.com)**





## FAMOUS LAST WORDS

"WHEN WE QUIT THINKING PRIMARILY ABOUT OURSELVES AND OUR OWN SELF-PRESERVATION, WE UNDERGO A TRULY HEROIC TRANSFORMATION OF CONSCIOUSNESS."

-JOSEPH CAMPBELL

**If you enjoyed reading** this issue of *Famous Monsters* magazine, spread the word. Tell your friends to pick up a copy. Work the pop-culture conversation around you to include Sci-Fi, fantasy, and horror. Do it so we can cultivate, educate, and ensure generations of Monster Kids to come.



/FMOFL



@FMOFL



/fmoif



TamaraMonsters



/TheOfficialFMOF



/fmoif



# FAMOUS MONSTERS<sup>®</sup> OF FILMLAND

ENTERING A DIGITAL GALLERY NEAR YOU!



NOW AVAILABLE ON



FOR MORE INFORMATION, VISIT:

[WWW.FAMOUSMONSTERS.COM](http://WWW.FAMOUSMONSTERS.COM) & [WWW.MAGZTER.COM](http://WWW.MAGZTER.COM)

# FAMOUS MONSTERS<sup>®</sup> OF FILMLAND

JOIN US IN A YEARLONG  
CELEBRATION OF  
FORREST J ACKERMAN'S  
100TH BIRTHDAY,  
LEADING UP TO A  
MAJOR TRIBUTE ON  
NOVEMBER 24TH!

STAY TUNED FOR FUN ANNOUNCEMENTS,  
VIDEOS, AND EVENT INFORMATION AT  
[FORRYACKERMAN.COM](http://FORRYACKERMAN.COM)